

Philip A. László, Portrait Painter

A HUNGARIAN PORTRAIT
PAINTER: PHILIP A. LÁSZLÓ.
BY DR. GABRIEL VON TÉREY.

WITH the name of László a whole world of fascinating and significant figures rises before us. Beautiful women of every nation are presented to us in his characteristic manner: queens, princesses, aristocrats, well-known members of society, and, finally, an almost endless series of men belonging to the upper ranks of life and the aristocracy of talent. It is difficult to realise what a wealth of fruitful activity lies behind this artist, only eight-and-thirty years of age at the present day. It seems but a short time since he began the career that has led him from triumph to triumph, bringing him early that fame which is often but grudgingly bestowed on others in their latest years. László's work has already been described here at length (*THE STUDIO*, October, 1901), and, as may be remembered, an account of his life was then given.

I have now, therefore, only to undertake the task of describing the artist's work with an analysis of his personality, and its development up to the present time. But a rich, nay an almost too rich, amount of material lies before us, in which it would be easy to lose ourselves, as in a labyrinth. To bring order into this chaos our best plan would be to discuss first László's successive periods, each sharply differentiated from the others and bearing evident traces of diverse influences; then to demonstrate how the artist has freed himself from these influences; and finally to show how he has escaped from them the richer or the poorer as the case may be; but this would carry us too far, and a briefer survey must suffice.

László's development has proceeded throughout in a harmonious manner without leading him into any extremes, and this may very likely be because he is so highly gifted in technical capacity. With him there has been no hard struggle for self-expression;

what he wanted to say he had no difficulty in saying, and means of self-expression were always at his command in a quite extraordinary way. This does not mean that knowledge came easily to him; he has studied with diligent industry, and has laid down for himself a foundation too often lacking in the case of modern painters. In addition to this fundamental groundwork come the gifts which an artist either has or has not, enabling those who possess them in a high degree to rise at a bound above the level of mediocrity; and László's very earliest works, on which his fame was founded, already bore the stamp of ripened maturity. The most notable among them is probably the portrait of the connoisseur, Bishop Bubics of Kassa. In his grip of his subject, in his treatment of the drapery and the hands, we already recognise the László of after days; but in the head the artist



THE DUCHESS OF TECK

BY P. A. LÁSZLÓ

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strikes a note which rings like a forewarning of his later, much later, maturity, and in this head is promise of the future. Illuminated by a well-directed mellow white light, the face shows an easy skill in execution that can scarcely be equalled for mastery of style; it makes us think of wax or of marble, and it is indeed a work of plastic art in colour that we have before us here. Owing to this carefully-studied representation of the features the fleeting spiritual expression of the moment is evolved for us quite naturally from what is purely corporeal; it shines from the mild eyes, and plays around the fine, half-sceptical, half-kindly mouth. László has also given us portraits of Leo XIII. and Cardinal Rampolla, and the pictures I have mentioned are landmarks in the artist's career. To this category must be added the justly-admired portrait of the German Chancellor, Prince Hohenlohe-Schillingsfürst, which obtained the great gold medal at the last Paris Exhibition. Between these lies a well-nigh innumerable series of likenesses, each of which bears the mark of its value according to the personality of the individual model, the artist's inspiration, and the length or shortness of the time expended upon it.

The world in which our artist moves, the world where his work is loved and whence he draws his inspiration, is that of the upper ten thousand. It is a world which stands far apart from need and strife, where everything connected with beauty and luxury can develop unhindered. The women who belong to this sphere have, amidst other more important tasks, that of being beautiful and dressing beautifully. They are well aware of their external advantages and are fully conscious of every gesture they make, and yet they give the impression of perfectly natural ease. These are László's models, just as they were the favourite models of Vandyck, Reynolds and Gainsborough. They feel that the master who is painting them sympathises with them, and during the sittings, which, thanks to the master's easy unfettered methods, are carried

on under the stimulus of lively conversation, the model unconsciously assists in the success of the picture by exhibiting that side of his or her nature which is best calculated to inspire an artist. László works remarkably quickly. Where others, even great painters, make use of preliminary studies, photographs, etc., he sketches in the outlines of a head, eyes, nose and mouth, with a few bold strokes of the brush, proceeding then with the detailed working-out of the painting. This dashing style is nearly always successful with him, and gives his colour-sketches their peculiar charm; it is in this way that he succeeds so admirably in catching the special fascination of women.

How difficult it is to know where to begin an enumeration of all who belong to this gallery of beauty, and what famous names are here! An artist's greatness, moreover, lies in *what* and not in



COUNTESS SCHÖNBORN

BY P. A. LÁSZLÓ



PRINCESS DIETRICHSTEIN WITH
HER SON. BY P. A. LÁSZLÓ

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whom he paints. Still, we will let them pass in review, these princesses and aristocratic ladies, the great people of society or of the world of art, who have inspired the artist either by beauty or by interest of expression. There is Princess Dietrichstein with her little child, in a landscape setting; Princess Windisch-Graetz, with the fascinating charm of her great dark eyes; Countess Larisch, one of the most delightful creations of the artist; Princess Lichtenstein, *née* Archduchess of Austria; the charming face of Baroness Erlanger; Princess Pauline Metternich, whose intellectual features must have provided the artist with a peculiarly grateful task; Countess Trani (sister of the late Empress and Queen Elizabeth), whose portrait shows a suggestion of Lenbach's style, severe, simple, characteristic, rich in tones of colour which are quite unforced, and so refined that they can hardly be properly appreciated save by an artist; Alice Barbi, with her splendid tragic face, which he has managed to realise so completely; Countess Fersen, who fascinates us by the peculiar sphinx-like expression of her eyes; Countess Schönborn, represented by the artist with her little daughter in a very characteristic manner; Baroness Tuyll, a well-known Dutch beauty, whom the artist has depicted in a large hat and looking straight before her. And then among the French aristocracy we may mention the portrait of Countess Castellane, who has inspired the painter in a work full of temperament; Countess Dezasse, typically French with her dark eyes, black hair, and proudly noble features. The artist has painted several portraits of his own wife (who comes of a well-known Irish family) with her beautiful fair hair and sincere eyes, and one of them (p. 266) shows her to be a musician. Among the artist's most deeply felt pictures is a portrait of his mother, with great, wise, almost visionary eyes, and a likeness of his sister-in-law,

Miss Guinness, treated with a Rembrandt-like effect of lighting.

In his arrangement of group-portraits László follows the example of the great English painters of the eighteenth century. He likes to place his groups (I am now thinking of those two pictures which represent the family of the Due de Gramont) in a landscape-setting, by preference in a park, and the grouping then comes about naturally and harmoniously.

He manages with great cleverness to soften the contrast between the different effects of the more picturesque attire of the ladies and the necessarily modern costume of the men. It is easily to be understood that a painter of taste who has a special love for portraying the attributes of female grace can have no great liking for the unpicturesque dress of our men; but thanks to the exalted



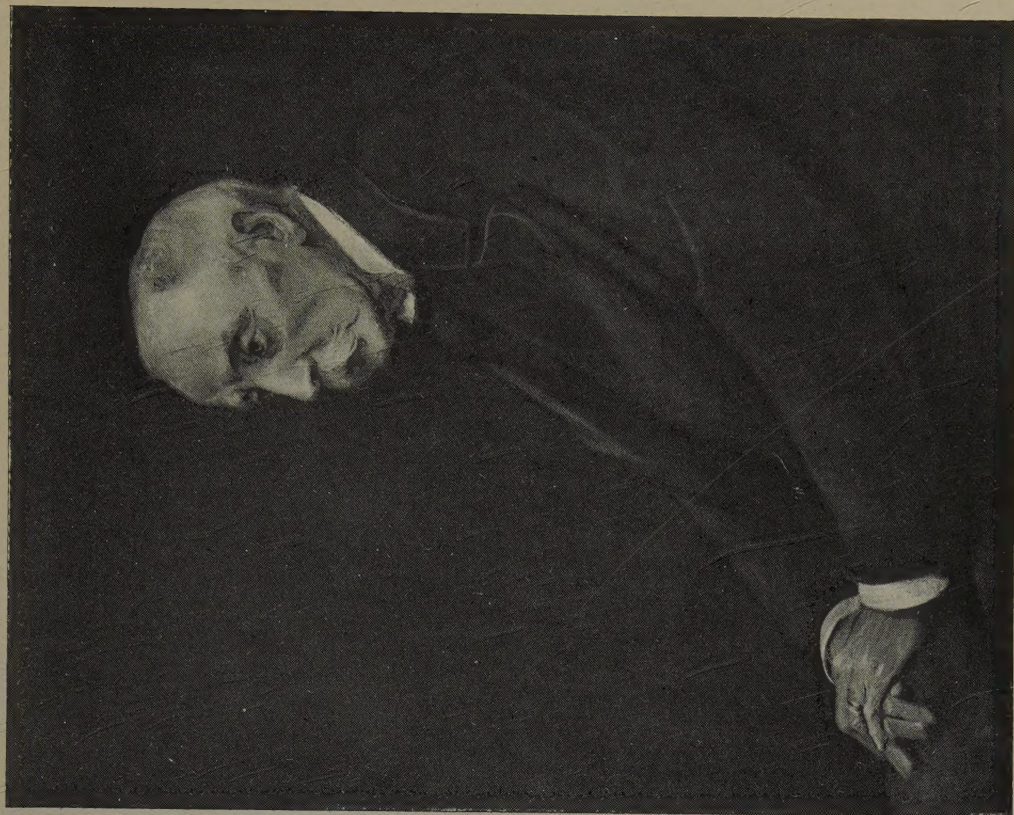
COUNTESS FERSEN

BY P. A. LÁSZLÓ



COUNTESS ILDA DEZASSE

BY P. A. LÁSZLÓ



PRINCE A. HOHENLOHE-SCHILLINGSFÜRST

BY P. A. LÁSZLÓ

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position of his sitters László often has an opportunity of painting his subjects in the costume belonging to some particular office or rank. Robes of this sort raise a picture above mere fashion, efface the indications of date, and add their own special contribution to the picturesque effect. The portrait of the German Ambassador to Japan is an interesting picture in this respect. As a painter of men's portraits László is no less successful than as a painter of beautiful women; indeed he often has an opportunity here of being the more impressive, because he has not mere external form and charm to convey, but mind and character. He devotes to drapery only so much attention as is absolutely necessary, and can therefore bestow greater study on the face. A shining instance of this is afforded by the portrait of Count Chotek, the late father-in-law of the heir to the thrones of Austria and Hungary. The clean-shaven face with barely-indicated whiskers represents a distinctly Austrian type; the wise and kindly eyes, the firmly-closed mouth with narrow, finely-chiselled upper lip, show energy and good nature. The pose of the hands is full of action; we can see them explaining and gesticulating. Another notable example is the portrait of the late Duke of Cambridge; it was no small achievement to catch such a speaking likeness of features thus blurred by old age. The portrait of the Duke of Teck is picturesquely conceived; the sitter wears a uniform with his military cloak thrown over it. A portrait of Lord Stanley of Alderley, executed with much loving care, is noble and impressive. The portrait of the Austro-Hungarian Ambassador in London, Count Mensdorff, is a speaking likeness of the sitter's very agreeable and manly presence. The portrait of the King of Portugal is a work full of power and sim-

plicity; here László has denied himself all external advantages, representing the King in a plain dark coat. The artist has quite recently been commissioned to paint the portrait of an Indian rajah, and it is a particularly attractive face which he here places upon his canvas; the brownish-yellow complexion is especially interesting, with great calm eyes looking out from beneath their heavy lids, a broad flattened nose, red lips, while wound round the head is a coloured Indian cloth, which partially covers the brow and ears and falls on the shoulders.

I have spoken above of landmarks in László's career; the portrait of Monsignor Count Peter Vay, well known in England, is one such landmark, and in it the artist's latest period has attained high-water mark. A striking head, a proud and noble figure, has here rivetted the eye of the painter. The fine aristocratic features,



CHILDREN OF MR. VAN HONERT

BY P.-A. LÁSZLÓ



HIS MAJESTY THE KING OF
PORTUGAL. BY P. A. LÁSZLÓ

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the clear steel-blue eyes, the high-arched nose, the narrow lips with their wonderful play of mingled good-nature and delicate sarcasm—all this László has depicted in quite masterly style. Drapery plays a great part in this picture; the artist has been able to revel in purples and reds, displaying the most delicate gradation of tones in the folds of the material. All is painted with freshness and mellowness, and with a breadth and certainty which denote the great artist. The long, slim, nervous hands, placed in a manner highly characteristic of the sitter, are also very fine. The background is kept in two shades of red—a bold experiment which could only be successful in the hands of a painter absolutely certain of himself.

One especially happy feature of this painting is the combination of broad technique with perfect finish. The artist laid down his brush at a moment when the picture was still fresh, when every stroke helped to give it life, when each actual detail was fully expressed. How few there are who know how to do this! How much our present-day portraiture suffers from two extremes: on the one hand sheer daubing, a mass of spots of colour, in which only the closest inspection renders a human form discernible; on the other hand too highly-finished work, which lays as great stress on unnecessary accessories as on the really important details.

László never falls under the curse of these two extremes. Even the portraits most recently exe-

cuted by him, such as those of Count Larisch, the Vicomte de Montesquiou, the clever critic, and the Vicomte de Paris, bear the stamp of ripeness and lucidity. Those who have visited the artist's studio during the last few months have had the opportunity of admiring the portraits of Count Schön-

born, Count Berchtold (Austro-Hungarian Ambassador to the Russian Court), the Archduchess Maria Theresa, Princess Kinsky, and the Grand Duke and Grand Duchess of Hesse, besides the group of Countess Wenckheim with her two children. These are all finished pictures. But when the painter dashes off his clever sketches on paper, even then he is never superficial; everything is carried out to the right point, no characteristic detail



PORTRAIT STUDY

BY P. A. LÁSZLÓ

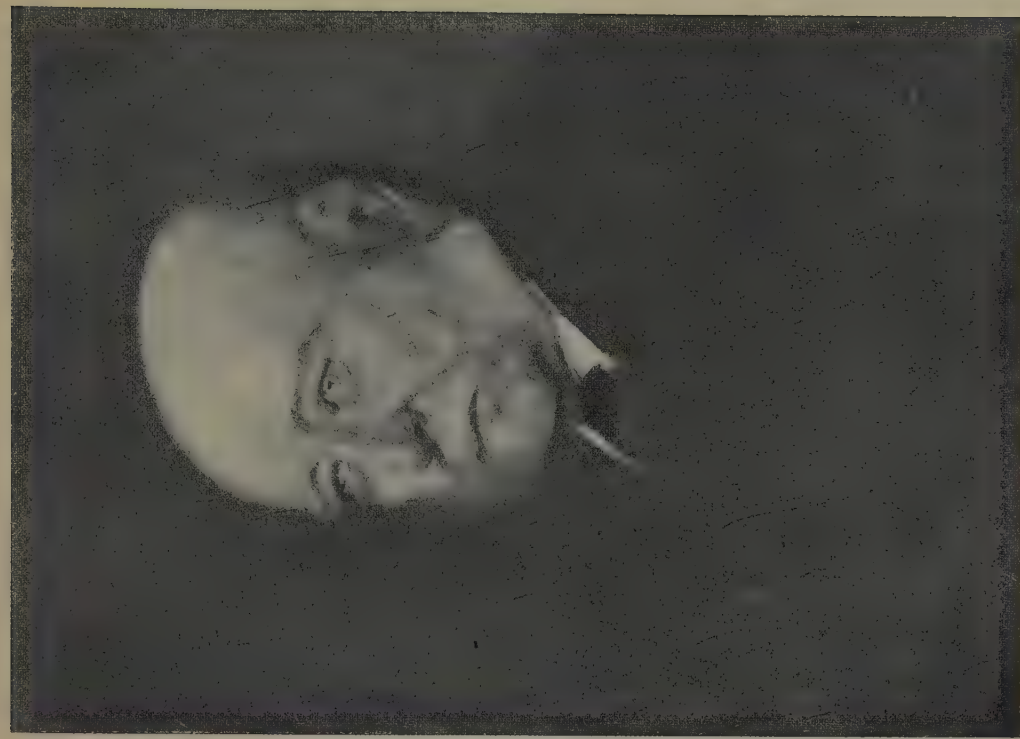
is omitted. The colour-sketch of Professor Joachim, of which an excellent reproduction accompanies this article, is a notable instance of this sort; it expresses the personality of the master—now more than seventy-five years of age—so perfectly that we cannot complain of having a mere sketch before us. It is a true musician's head that László has portrayed here. Quietly contemplative, the blue eyes gaze out from behind the spectacles. The grey hair falls across a finely-modelled, intellectual brow, to which the happy arrangement of the light gives full value. The expression of the mouth is particularly successful and lifelike. It shows austerity and severity, and withal much kindness and gentleness. We feel instinctively that this great violinist has



PORTRAIT OF PRINCESS WINDISCH-GRAETZ · BY P. A. LÁSZLÓ.



HIS EXCELLENCY COUNT MENSDORFF BY P. A. LÁSZLÓ



H.R.H. THE LATE DUKE OF CAMBRIDGE

BY P. A. LÁSZLÓ



THE ARTIST'S WIFE

BY P. A. LÁSZLÓ



COMTE DE MONTESQUIOU

BY P. A. LÁSZLÓ

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lived through much, that he has not reached the heights of classical perfection by mere jesting and trifling. All great art is dearly paid for. László has immortalised another artist, or rather, virtuoso of the violin—Jan Kubelik. This sketch is all fire and temperament. How life-like is the glance of those dark eyes!

Having briefly reviewed László's work up to the present day—having noted at least some of his masterpieces of the last six to ten years, let us cast a glance into another little world in which he has made himself at home, the world of childhood. I shall never forget what a deep impression the portrait of little Daniela made upon me some years ago; the lovely radiant face in its frame of fair hair, the airy transparency of the dress leaving the neck and shoulders bare, the charming action of the hands. There was an astonishing freshness about this child, an expression not easily forgotten. Then there was another deliciously spontaneous picture of little Sabina, quite unique in its way. The little maiden wears a roguish expression on her face, and has a pale blue ribbon in her tousled hair. The portrait of Princess Victoria, daughter of the German Emperor, gives full value to the vivacious, healthy nature of the sitter. In his own three children László possesses a constant

source of happy inspiration. He has frequently painted his eldest son Henry, once in a velvet suit and lace collar, quite in the Reynolds style, with flaxen hair falling in long curls over his shoulders. Now that the curls have been cut off, leaving a head of the Rubens type, László has no less often painted his son's portrait, usually in a light-coloured sailor suit. A red-chalk drawing in three-quarters profile is particularly successful, and the pretty lines of the boy's head are well expressed.

We have followed this gifted portrait painter up to the present day. It is safe to predict that he will pass through many other phases of development; his persevering industry and restless energy will not allow him to cease from striving, for in him as in every sincere artist dwell the instinct of acute self-criticism and the longing after the highest perfection. G. v. T.

At a general meeting of the Society of 25 English Painters held recently it was decided to eliminate the word "English" from the title of the Society, which will henceforth be known as "The Society of 25 Painters," so that in future all artists who are British born subjects will be eligible for election as members. We are requested to state that the committee has made arrangements with Messrs. Mar-

chant & Co. with reference to their exhibitions, in pursuance of which these will hereafter be held at the Goupil Gallery, 5 Regent Street. Several new features will be introduced, a summer exhibition of sketches, etc., full details of which will be announced in due course. All the members of the Society have received an invitation from the Mayor of Barcelona to exhibit in the British section of the International Exhibition which has recently been opened in that city. It is interesting to note the Society's exhibition at Berlin was very successful, and is being followed by exhibitions at Düsseldorf, Munich, Hamburg, and other German cities.



DR. GABRIEL VON TÉREY

BY P. A. LÁSZLÓ

Oliver Hall, Landscape Painter

THE LANDSCAPE - PAINTINGS AND WATER-COLOURS OF OLIVER HALL. BY T. MARTIN WOOD.

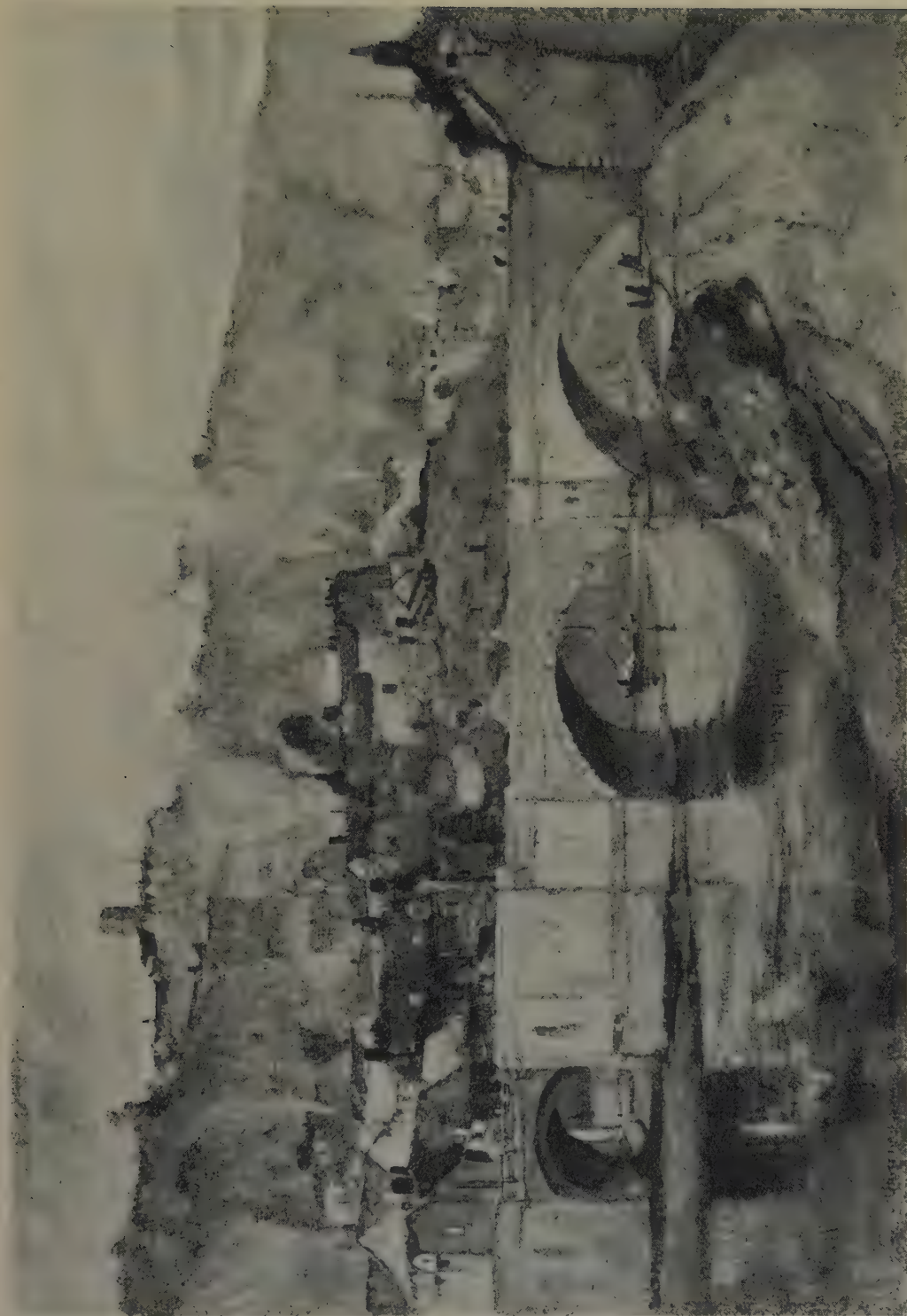
It is always a question how close an artist can, in the light of a knowledge which is scientific, interpret nature, retaining the while the consciously pictorial composition which the old masters teach. There are few artists who have attempted this with more promise of success than Mr. Oliver Hall. In his earlier work he leaned perhaps almost entirely to a reminiscence of older landscape art, and now, even when concentrated on purely naturalistic aims, he is never betrayed into forgetfulness of composition as that word was once understood. A decorative instinct seems one of the strongest of his artistic merits, and it would perhaps be true to surmise that this instinct, gratifying itself in the contemplation of earlier devices of picture-making, made Mr. Hall a student of those devices rather than that his scrupulous regard for composition was forced upon him by such study. For it seems so much

a part of his methods, it is so little obtrusive and, with him, apparently so unconscious, that it gives to his work a charm which is wanting in that which deliberately attempts to make nature conform to a preconceived decorative formula. This point we take first in dealing with Mr. Hall's work, because one of the chief attractions of his art has always been its completeness. Each of his paintings is brought to the state when it may in the old sense of the term be called a picture—when the artistic statement which it contains is epigrammatically polished and presented as a finished creation, not simply as a transcription from some part of nature carried across a strip of canvas, the size of which has been more or less carelessly determined.

With his belief in the necessity of finishing the task of picture-making to the end, when once a picture as apart from a study has been begun, the artist accepts many responsibilities, and much is required which is forgiven those who frame any transcription direct from nature which has chronicled a passing effect. Scrupulous regard for pictorial design carries with it necessity for beauty of finish, for a finished presentation of the idea such



"KNARESBOROUGH, YORKSHIRE"



"BRIDGNORTH, SHROPSHIRE"
BY OLIVER HALL

Oliver Hall, Landscape Painter

as is demanded from the sonnet maker who elects to frame his idea in so prescribed a shape. From this standpoint we look for fine surface quality, for a pleasant quality of paint. Next to his sense of composition this charm in the workmanship makes itself apparent in the work of the artist of whom we write.

We cannot help feeling, however, that these two perfections, that of composition and of quality, are secured in his art, on occasion; by some sacrifice of atmosphere. Pleasant spaces of white-walled houses against the sky, as in the picture of *Knaresborough*, would seem to attract the artist by their colour and shape; and then the graceful arching of the bridge attracts him, but the atmosphere which nature everywhere interposes, veiling one kind of beauty with another, he does not always remember. This is the fault we could sometimes find if upon fault-finding bent. We may well be answered that in this respect Mr. Hall sins in the company of the old masters. It is the point which gives Mr. Hall's work its attractive significance. Tiring of the almost brutal spontaneity of the later impressionists, perhaps one values at this moment more than anything else an attempt to return to the

beauty of art as the old masters understood it, without undervaluing the truths which the science of modern painting has won. Mr. Hall makes an attempt in nearly every painting. His faults are a modification only, they do not negative his success in these attempts which constitute the originality and attractiveness of his work. Landscape painting can hardly justify itself where there is not charm of colour. For that charm is of the sun and the air, clothing the nakedness of form. The landscape artist who fails in this quality struggles with an outline of the earth as it has not been since the utterance, "Let there be light." Landscape painting cannot be written about as such where a gift of colour is not displayed, so though colour is the first, the essential thing, we have referred first to other things in the work of which we write.

Of the aspect of nature to which Mr. Hall seems drawn, the reader who does not yet know the artist's work will inform himself best from the illustrations. It is work in which graceful shape, bended boughs of trees, the picturesque, find adequate appreciation. We cannot easily recall a picture by the artist where pleasant form has escaped him. It is this definite hold on the structure of things that



"PARHAM FOREST"

BY OLIVER HALL.

Oliver Hall, Landscape Painter



"REMINISCENCE OF A SEAPORT TOWN"

BY OLIVER HALL



"SOUTHAMPTON FROM THE MARSHES"

BY OLIVER HALL

Oliver Hall, Landscape Painter

gives to his art its decorative value. Form is always rhythmic to its appreciators, and the appreciation of it implies that value will be set on a balanced representation of it in the canvas. The departure which, in our opinion, will give to Mr. Hall's art its ultimate highest success will be when this conscious arrangement of form, delicately bathed as it already is by him in colour, is not only hidden here and there by colour, but willingly lost at times for the sake of the atmosphere, apparent sometimes only to the imagination, to be remembered always as enfolding, softening, making indefinite and chimerical, an otherwise very real world.

But to speak in this strain is perhaps to speak not of the matter in hand; a danger that besets candid criticism is the substitution of what is hypothetical, the criticism of that which is not instead of that which is. These paintings, which are the expression of an individuality because they are just what they are, can only from their own standpoint have measure taken of their success. Some heavy darks against the light, giving a suggestion of relative values extremely pleasing to the eye, are frequently met with in Mr. Hall's paintings; the

pleasure they are capable of giving seems based upon a very true observation of actual values. The power to invent an arrangement of values which keeps the secret of nature's own arrangements, while formulating them into the beauty of art, suggests a deeper sympathy with nature and closer intimacy with her than a literal method of direct transcription. In Mr. Hall's case we cannot read so easily as in some cases, whether he sees nature at once in so highly pictorial a way or how far he accommodates to his picture. The result is everything, and his art convinces; we do not question ourselves—except when, as in this case, reviewing his work and on questioning bent. Some artists have a great knowledge of nature, and many have a great knowledge of paint; the rare thing is to find a painter with knowledge of both so well assimilated that the one finds expression easily in the other.

In Mr. Hall's work we have a value not entirely to be identified with craftsmanship. To venture behind the craftsmanship, to define the source of its charm, is difficult as yet, for it is likely that only part of his artistic message is yet spoken. On account of an occasional change of plan in work which he has exhibited, and judging it as we



"ON THE SHORE OF THE SOLWAY"

BY OLIVER HALL



"ALLONBY," FROM A WATER-COLOUR DRAWING BY OLIVER HALL.



Oliver Hall, Landscape Painter

do here without further explanation from the artist, it is possible at certain points to misinterpret its intention. Such work as this is of that kind which will be accepted or rejected at once by the picture-lover on account of its personal note and its very definite choice of certain aspects of nature. Mr. Hall recently exhibited a collection of his oil paintings at Messrs. Dowdeswell's galleries. Scholarship in painting was as apparent as ever, but the influences of older schools were giving way to a more individual manner. Looking back upon the artist's successful record, it were forgiveable to forget it for the anticipation of his future development.

His water-colour work we have not yet mentioned. It is simple in the extreme as regards method. Here the inspiration of the early school of English water-colourists is very apparent, and form is always, as in his oil-work, very precise. In this medium he has not striven with complexities such as tempted Melville, for instance. In his oil-painting all difficulties have been challenged except those of extreme impressionism. In his water-colours, however, as in his oil paintings, he concentrates upon a result which interprets a naturalistic view of his subject in a style that pleases by decorous restraint. This restraint is characteristic of the artist's way of viewing nature. Everything that is not essential is eliminated from his paintings, and he appears to have formed the habit of looking beyond the thousand-and-one confusing details which form a part of almost every composition, if accepted direct from nature, to the essential shapes and colours which give dignity to the scene. Dealing with some very ordinary aspect of life he never fails to exploit all the pictorial possibilities which it showed to him

personally and hid from so many other people. This habit of approaching nature from a chosen point of view, of looking everywhere for some accidental conformity in things to his cultivated sense of the picturesque, is characteristic of all painting which inclines towards individualism in its style. The perpetual effort to find pleasing symbols for the vast vocabulary of nature makes both for simplicity and charm in its rejection of everything which would modify the grace of selected form or the surprise that is deliberately contrived in colour. The simplicity of the subject chosen in the picture called *Nyetimber Common*, is quite reminiscent of earlier English landscape art, which confidently relied on the sentiment of



"THE END OF THE QUAY"

BY OLIVER HALL

Oliver Hall, Landscape Painter



"A BIT OF OLD KNARESBOROUGH"

BY OLIVER HALL



"FOUNTAINS ABBEY"

BY OLIVER HALL

Oliver Hall, Landscape Painter

the quiet country-side to finish the work in the spectator's mind, which the suggestions of the picture began.

In painting trees Mr. Hall seems always to have striven to see them with some relation to the part they are to play in a picture. He apparently aims at a quite synthetical rendering of the restless masses of leaves, alternately crossed with sun and shadow as the day wears. Much knowledge of tree-form makes his synthesis very convincing, but the secret of his skill in this as in his other pictures is a careful search for all that art has already taught us to regard as beauty. He seeks always some idyllic mood in nature. This together with the care he expends in translating his subject with a pure technique gives to his work its salient characteristic of repose. The part that the human figure plays in his work is a small one; just here and there a small group suggests the presence of human life, but nothing more than this. It is stillness which he prefers to translate. His translation is always a little romantic; what is commonplace is not allowed to intrude in its commonplace shape. He makes his pictures a place

which our thoughts may inhabit, without incident which brings them always back to the present time.

Some of the legendary interest of localities he has painted seems to survive in Mr. Hall's canvas. This whisper of associations, together with the pleasant painting, makes his work essentially of that companionable order which allows us to return to it often. His pictures stand the test of a frequent return. They have secrets which they give up gradually—something is revealed that at first escaped us. Mr. Hall's art is certainly not of the kind that delivers its whole message the first time that it is seen. And since it is an art to live with, the trouble of the artist in the composing and the finishing processes of his pictures is repaid many times.

T. MARTIN WOOD.

THE two wall-paper friezes by Messrs. John Line & Sons, called "Briar Rose" and "The Rose Tree," reproduced on page 131 of "The Studio Year-Book of Decorative Art, 1907," are from designs by Mr. F. G. Froggatt and not Messrs. J. Wood and C. Overy Masters.



"NYETIMBER COMMON"

BY-OLIVER HALL

The Art of the Painter-Etcher

THE ART OF THE PAINTER-ETCHER—ETCHING FROM NATURE. BY ALFRED EAST, A.R.A., P.R.B.A., R.E.

THE expression of nature by means of line is the most artificial of all the graphic arts, yet in the hands of a master it can become one of the most interesting. Not only does it express the form of things, but it should suggest their colour and movement. Without the assistance of actual colour it relies upon that suggestion with which the skill of the master can endow it. It is therefore a very personal art, expressing in a high degree the peculiar temperamental and artistic qualities of its exponent. In this respect it is as personal as the art of the painter—even more so, indeed, for the means used are purely artificial and therefore freed from the obligations which attend the work of the painter.

The painter-etcher by his technical methods strives to obtain certain qualities which are essen-

tial to all good work, such as perfect *Notan*, or the balance of light and shadow, the feeling of infinity in the sky, the truth of aerial perspective, and the radiation of light and heat. These qualities vary greatly in the method of their expression, the artist unconsciously revealing himself in the means he employs in expressing nature. The etcher cannot express colour *qua* colour; neither does he find an outline in nature. Nature ignores an outline; passages of light and dark or the delineations of form simply leave off at their boundaries, therefore the etcher must, of necessity, introduce an outline for which he has no authority. Yet in the absence of the conditions which the painter must observe, he is free to use what combination of lines he wishes to select, and which he deems will best express what he has to say.

With a few lines the etcher from nature gives one the sensation of a breezy sky. Were they not done with infinite judgment and skill, and with that swift execution and splendid confidence which



"A COTSWOLD FARM"



"ST. IVES." FROM THE ETCHING
BY ALFRED EAST, A.R.A.

The Art of the Painter-Etcher

come of great knowledge, the clouds, instead of conveying a feeling of transparency, lightness and luminosity, might appear as solid objects, hard as the rounded tops of hills and as unsympathetic as the outlines of a haystack. Think of the skill which can suggest all the beauties of a cloud by a simple outline, and see with what confidence such masters as Rembrandt and Whistler described with their needle the sense of distance, and the wonderful serenity of the sky. How wonderful is this exact direction and strength of the lines which express distance! The perspective is so subtle that it at once satisfies us that both the aerial and linear perspective are correlative. From the distant cloudlets faintly shimmering in the serenity of light, we look at all their gradations down to the foreground, strongly drawn and deeply bitten, and remember that all have been drawn with this fine steel point!

What an interval of anxiety lies before the etcher—even though he be one of great experience—ere he can see a printed proof! For the moment he entrusts his plate to the action of the acid bath, he submits to many risks of failure. He may have

drawn upon his plate something that expressed his appreciation of what he saw, and yet it may be ruined by an oversight which has been caused by the want of experience. He should thoroughly understand his business in this respect, as a plate under or over-bitten is a source of sorrow when it has been, up to that point, a successful one.

There is another method of etching from nature, as practised by Sir Seymour Haden with such brilliant success, and it is no doubt an excellent one, ensuring a perfect gradation of line. By this method the etcher starts with the lines which he wishes to be the most deeply bitten, and so works up to his highest light, working on the plate whilst in the bath. The bath, of course, must be slow, just suited to the speed of your work—that is, if you take ten hours to etch a plate in the ordinary way (*i.e.*, completing the drawing before biting), you must use just that strength of acid which will have bitten the darkest lines sufficiently a few moments before you draw your faintest ones. Although you can, of course, take the plate out and resume the work another time, yet the principle holds good. But



"THE AVENUE" (FIRST ETCHED STATE BEFORE AQUATINTING)

BY ALFRED EAST, A.R.A.



"THE AVENUE" (LAST STATE
AFTER AQUATINTING) BY
ALFRED EAST, A.R.A.

The Art of the Painter-Etcher

the trouble of this process deprives the art of etching direct from nature of some of its pleasures.

But no one can adequately describe the sensation one feels when the first proof is pulled from a plate that is perfectly etched and bitten, a delight that compensates one for all the risks and anxieties that have gone before. As one lifts the paper from the plate in the press a hundred hopes and fears are set at rest, and the pleasure of seeing the first proof is one that, no matter how old a hand the etcher may be, is always new and always exciting.

There is no branch of this art that is comparable to that of the original etcher. All are translators, if you will: one, however, translates the work of man, while the other translates the work of nature. One binds you down to the expression of the painter who has already solved all these interesting problems of nature. The latter has none of the restrictions which must of necessity govern the former, for he is free to choose a thousand things that nature offers him, and if he has the power of selection, which is his prerogative as it is that

of the painter, he selects one that is suitable to be expressed by his particular art. If, on the other hand, he deliberately selects one that cannot be adequately expressed in line, he has no one to blame. In his selection he may exhibit that fineness of perception which should always be one of the principal qualifications of an artist. Let him be quite sure before he touches his metal; let him make a careful pencil-drawing, or a series of drawings, of the same size as the plate he intends to etch. By this means he will avoid a possible mistake in his selection, and not only that but by drawing the subject in pencil he will become thoroughly acquainted with the materials of which it is constituted. This should give him confidence and courage—the qualifications which are necessary to his success. He cannot know his subject too well; his knowledge should be almost sufficient for him to etch it from memory. The confidence thus gained will tell; each line will be a vital one, full of meaning, drawn confidently, so that, when bitten, it will be beautiful, showing



"AT TAORMINA, SICILY"



"THE HILL TOP." FROM THE
ETCHING BY ALFRED
EAST, A.R.A.

The Art of the Painter-Etcher



"A WINTER NIGHT"

FROM THE AQUATINT BY ALFRED EAST, A.R.A.

no hesitation and no deviation from a given purpose.

I wish to impress upon my readers the importance of the selection of a subject. It is perhaps more important to the painter-etcher than to the painter, because the former has the more limited means at his disposal. Having made up his mind what to etch, he may make a start—with the beginner it will probably be a very nervous one. He will feel the responsibility of attacking a plate when he knows that he cannot afford to make a mistake; he cannot fall back upon the refuge of the destitute—"india-rubber." His only resource is to stop out a false line before the biting. There is even a risk in that. Better not make it at all. In etching from nature he who hesitates is lost, for his line will be uninteresting and lacking in vitality.

Sit in comfort when etching. Get a plate-holder the size of your plate, with a raised edge, across which you can place a hand-rest, to prevent any danger of injuring the ground. Overcome the tendency of undue pressure of the needle when the line is to be dark or too light a pressure when the

line is to be fine. Remember also that the effect obtained by lines close together, or crossed, should represent the structural qualities of the material, and should be etched wider apart than in your pencil-drawing, since the action of the acid will broaden them. You will be disturbed at first by the colour of the metal in the lines. It will also at first be difficult to realise the result, but this quickly disappears with practice. Your needle should run smoothly over the metal—should not be too sharp to dig into it, and not too blunt to make a coarse line. Draw your outline of the large masses, in order to secure a satisfactory composition. You can do so with a long-haired sable and a little water colour—cadmium yellow or Chinese white. Just a simple idea of the composition is sufficient; no set attempt to draw any details or you will spoil the spontaneity of the work, as you will be tempted to follow the lines on the plate without reference to nature.

In the art of the painter etcher, wherein he has to make certain statements for which he has

Aman-Jean's Pastels

not the authority of nature, such as an outline of objects he draws, he must have the confidence to pursue the statement to its completion. The "tone" of nature he illustrates, not by colour, as in the case of a painting, but by aquatint or a series of lines placed side by side, or crossed at certain angles which he considers will best express the object he has in view. He must be careful that they are not mechanical cross-hatchings like the wires of a sieve, monotonous and dead as all such crossings always are. They should, like every touch, be vital, expressing skill, energy, insight and sense of style. His work must not be the mere design of an object drawn and shaded, in which the intention is obviously to imitate, or it will be as dead as a photograph, although it may resemble the lineaments of life.

We may sum up the whole matter in a few words—the maximum of result by the minimum of means. This should be the motto of every painter-etcher. But to attain this minimum careful thought is necessary, and it should always be borne in mind that every line that does not help practically hinders. A. E.

(P.S.—The aquatints reproduced as illustrations to this article have been etched in the ordinary way from nature before the application of an aquatint ground.—A. E.)

The latest additions to the Luxembourg include Eugène Carrière's *Christ on the Cross*; a portrait group, *The Late Fritz Thaulow and his Family*, by Jacques Blanche; *Réunion Publique*, by Raffaëlli; and M. Rodin's *Bellona*, one of the earlier works of the artist.

A CRAFTSMAN'S Union has been established, having for its main object to ameliorate the craftsman's condition. All craftsmen who are actual workers in their crafts are eligible for membership. Mr. R. Hallward, 15, High Holborn, is the Secretary.

THE PASTEL DRAWINGS OF AMAN - JEAN. BY RAYMOND BOUYER.

If it be true, as Delacroix suggests in his journal, that art has her makers both of prose and poetry, it is among the latter that the exquisite *feminist* of whom I propose to speak must certainly be ranked; for whilst the painter-gravers delight in noting down on smooth metal or soft stone all the ephemeral details of fashion which from day to day metamorphose contemporary woman and her sensitive elegance, the reveries of M. Aman-Jean suggest the heroines of dainty and rather romantic poems. To the uncompromising prose of a Helleu his poetic art adds the cadence and solemnity of a rhythm.

The painter Aman-Jean has become well known to the public in the twenty-four years during which he has been exhibiting. While impressionism was



"COQUETTERIE"

BY AMAN-JEAN

Aman-Jean's Pastels

adding a page to our history by giving itself up to the delights, so often vulgar, of external life with its plenitude of colour, this pupil of Lehmann, who had at an early date been freed from school formulas by the liberating influence of his countryman, Puvis de Chavannes, and the English pre-Raphaelites, was not long in revealing his natural instincts by the election of pensive melancholy and austere sweetness as the inspiration for his muse. He prefers the more expressive middle ages to the too decorative renaissance; erudite subtlety, whether Italian or Byzantine, attracts him amid all the distracting clamour of our modern times. Yet the painter is very modern in his desire for a psychological art which listens for the soul beneath the silent outlines of form, and he soon abandoned far-away legend and the sacred grove in order to return to portraiture, which had been the occasion of his *début*. He will always remain one of the most enchanting portrayers of woman, whether as the eternal siren or as the modern young lady.

Such was the painter, and such is the pastellist.

Even his portraits are those of a poet, and each of his pastels is fugitive poetry; we find here once more the subtle dreamer of the *Femme au Paon*, of the *Venise*, of the *Secret*, and of the *Parc*.

However, as a pastellist Aman-Jean is of but recent date: he has been exhibiting pastels only for five or six years at most, slipping them in among his paintings at the Salon de la Société Nationale (always called the "Champ de Mars"), at the Société des Pastellistes Français, and at the first three exhibitions of the Société Nouvelle in the Georges Petit Galerie.

Why has he had recourse thus late to coloured crayons? In order to strengthen his art and renew his method; to enlarge the field of his experience as a painter; and to satisfy curiosity as to modes of expression and technique which may advance the evolution of his talent, ever seeking after the highest. And what are his pastels? The attempts of a painter who does not disdain thought; with neither subject nor definite title, nor yet any far-fetched, painfully sought-out designation. They are, in the first place, harmonies of modelling and



"LE GRAND CHAPEAU"



“RÊVERIE”
BY AMAN-JEAN

Aman-Jean's Pastels

tone, of line and gradation, wherein a tempered radiance vibrates beneath the general effect of softness, and the intensity of some incarnadine or lemon-yellow note is brought into accord with the whole. Bold cross-hatchings are used in modelling the forms, and they show the workmanship of a draughtsman who admires the masterly classicism of a Latour too much to attempt to emulate his dexterous finish. Gone are the days of long and patient labour! But these harmonies without a definite theme speak to the eye; they are no dead letter, and they are instinct with spiritual life.

Here are heads, women's faces, souls which shine through the flesh, beauties of contemporary life, not always pretty, but constantly expressive and self-revealing. Here are souls and *soul-states*, where individual character is shown up in a lightning-flash of expression which gives it full value—like an interesting landscape illuminated by some special light. A woman's smile, for the

artistic sense but a noble enchantment, becomes a mystery, appears a riddle; and as the painter is a psychologist he discreetly emphasises the salient feature, he insists upon it. He confesses his psychological preferences without hesitation; in his eyes "*L'expression vaut mieux que le regard.*" The most chastened form is nothing without the inward soul. Is he not a poet who defined grace as more beautiful even than beauty?

Hence we have these delicate portraits or little dreams, these young women half seen or dimly suggested amid the simple or sumptuous setting of their own boudoirs or of some old French park, showing the artist's aristocratic regret for past times. The eye of the pastellist does not disdain detail that is both suggestive and decorative: a rose-coloured scarf floats carelessly across a sea-green bench in the style of Louis Seize, modified to suit the fashion of these days; or some feature of costume or hairdressing is precisely noted down.



"LA ROSE"



"INTIMITÉ"
BY AMAN-JEAN

Aman-Jean's Pastels

But the poetry of the painter dominates all this and ennobles it, so that the most elaborate frills and furbelows assume the dignity of drapery. Thus is modern life promoted to the more elevated rank of a dream.

With her strange, feline, rather kittenish expression — gracefully tender, elegantly familiar, enigmatically sweet, clever, voluptuous and roguish — with her air of happy or mischievous irresponsibility, as the lively pupil of her eye sparkles beneath the arch of her brow, and her mouth opens like a scented flower to show the enamel of her white teeth — the favourite heroine of the pastellist is a sister or at least a near relative of the sirens or muses of the painter, of his delicate pallid Venetians, of his pensive ladies of fashion, and of that exquisite *Petite Tête à la Rose* which adorned the Salon of 1898, or that feminine dream *Sous la Guirlande*, which was among the most delicately coloured crayons of 1906.

Beside a mysterious *Far-niente* which reveals the

white throat or shows the bare arm pressing upon a cushion, his *Violoniste* sits erect and dreamy. With a poet like this even sensuality is sentimental, purely intellectual, slightly neurasthenic. After the forcible art of the impressionists this delicate art may be defined as the convalescence of style. And our modern restlessness is reflected on all these faces. The compassionate portraitist sympathises with his models. Contemporary woman is interpreted by a thinker who can translate soul into form. A secret seems to hover around these fortunate lives: the pleasing anxiety of expectation or the bitter joy of remembrance. The garden appears a gloomy Cythera; it is no longer as in former days: "*L'île des doux secrets, et des fêtes du cœur.*"

Thus the artist in his bright and peaceful studio, filled as he is with the joy of his art, is not oblivious of the sad multitude of those who will never have any ideal beyond that of their daily bread.

RAYMOND BOUYER.



"FAR-NIENTE"

Franz Metzner, Sculptor



DESIGN FOR A "NIBELUNG" FOUNTAIN

BY FRANZ METZNER

AN AUSTRIAN SCULPTOR: FRANZ METZNER. BY DR. OTTO STOESSL.

FOR some years past a conspicuous place in German exhibitions, as well as in the various important prize competitions held from time to time, has been taken by the works of a certain sculptor, which by their intense earnestness and deep spirituality, by the distinctive and personal treatment of material, and by the monumental character of their architectural setting, have been essentially and markedly unlike the sculpture one is accustomed to see at exhibitions, and the average standard of work called forth by competitions. The sculptor in question is Franz Metzner, but his name, though it speedily became familiar to connoisseurs, has only lately begun to be known to wider circles at home and abroad. The talent of this original and resourceful artist has fortunately been allowed to undergo an unfettered and genial development, and European art may expect to find in him a representative of international significance.

Franz Metzner was born in 1872 at Witherau, in Egerland, a district in Bohemia peopled from time immemorial by a race of Germans, who in the midst of the disruption which overtook this country, now an

appanage of the Austrian Crown, managed to preserve their hereditary manners and customs, their independence and sturdy moral character. His family were peasant farmers and craftsmen, and amid these partly agricultural and partly industrial conditions of life his childhood was passed in more or less penury and want. Early accustomed to hardships, and early brought face to face with the struggle for existence, he knew what it was to depend on his own resources. But even as a child he was spirited and enthusiastic; when quite a boy he painted sign-boards for the inn of his native village, depicting thereon a variety of symbols for meat and drink; while another of his occupations was to construct milestones of stone.

When still a half-grown youth, Franz lost his father and was obliged to go forth into the world. He migrated to Germany and gained his livelihood by day work of a very hard description, during which, with steadfast energy and proud determination, he applied himself furtively, but none the less ardently, to self-education in art. His employment brought him into contact with architectural undertakings, and this circumstance stimulated the growth in him of his essentially plastic talent. Hard as was the life this needy youth was then leading, its discipline nevertheless proved of the greatest

Franz Metzner, Sculptor

service and had a potent influence on his artistic development. Working on buildings made him familiar with the materials of which they were constructed, with their possibilities, purposes and peculiarities—he grew up with them, so to speak. It was, indeed, this strenuous manual labour that laid the foundation in Metzner for that broad perception and sense of proportion which constitute the very essence of monumental sculpture, which reaches its highest expression as the artistic consummation of architecture, the vitalising principle of which it really is. Confronted by the need for a harmonious disposition of plastic forms in any large architectural scheme and in the laying out of given spaces, the creative artist with his feeling for monumentality and the assurance which his mastery of large sculptural problems affords him, runs no risk of falling into a narrow conception of his art. If in the course of his experience he applies himself to those minor objects which exercise the sculptor's art, the sure mastery he has acquired over the means to be employed enables him to achieve his task successfully, while his breadth of perception invests it with deeper significance.

It so happened that Franz Metzner first attracted attention as a *Kleinplastiker*—a modeller of small figures. This was when he did a number of objects in porcelain for the Royal Prussian Porcelain Factory. These were exhibited at the Paris Exhibition, and made a great impression by the bold originality, depth of feeling, and refinement of form which characterised them. Soon, however, he began to take part in competitions—he was now living in Berlin, which had been his abode since 1890—and his fate in these was the same as that which befalls most men of original and transcending talent. His work was far ahead of the average work sent in; he succeeded in earning the recognition of the judges, but failed to secure a commission for the carrying out of his prize designs, this distinction being usually accorded to works of a more conventional type than those of Metzner. Two designs which he made for a monument to Richard Wagner at Berlin are sufficient to demonstrate to the intelligent observer how effectively such problems as were here presented have been solved by a modern master. In both of these designs the energetic figure of the great composer, represented



DESIGN FOR A FOUNTAIN

BY FRANZ METZNER



PART OF A STATUE OF PRINCE
BISMARCK. BY FRANZ METZNER

Franz Metzner, Sculptor



DESIGN FOR A MAUSOLEUM AT BERLIN

BY FRANZ METZNER

seated with dignity and ease on a simple armchair, stands out impressively amid the surrounding architecture with its harmony of line. One of the designs, however—namely that which received a prize—is richer in detail than the other; there is more feeling in the treatment of the composer's figure, which harmonises admirably with the figures on the sub-structure, while in the other scheme this amplification is absent, and the central figure consequently stands out bolder, and at once more reposeful and impressive. Especially distinctive of Wagner's masterful nature is the characteristic erect bearing of the upper part of the body, to which the sculptor has given a half turn; and the modelling of the head and face, with its clear, far-reaching gaze, is again very fine.

An even greater simplification of treatment, determined by the heroic character of the subject in conjunction with the nature of the material, marks the sculptor's colossal presentation of Bismarck, intensifying on a huge scale, yet without undue exaggeration, the characteristic features of that wonderful head with its prominent orbital curves, its boldly curved chin, and massive, beautifully-shaped cranium.

In contrast to this there is Metzner's design for a memorial to the Empress Elizabeth at Vienna, which also earned a prize in a competition, and deservedly so, for it was a most worthy achievement. In this the sculptor has given eloquent expression

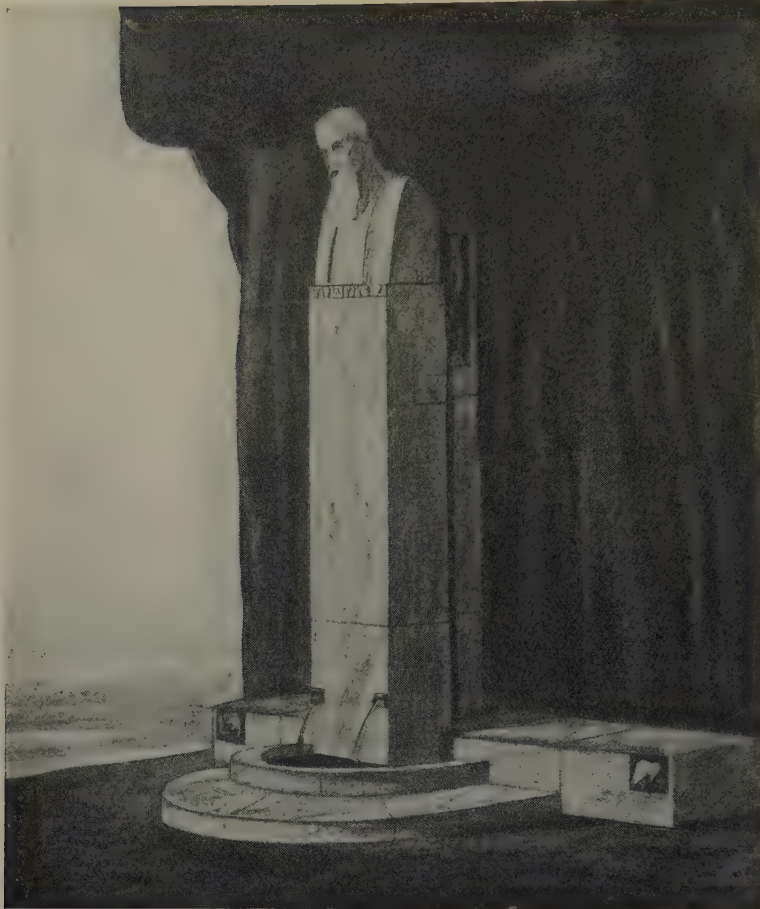
to the personality of his illustrious subject, a woman of deep feeling and a contemplative turn of mind. The entire scheme of this work is dominated by a remarkable delicacy and fluidity of treatment; it is instinct with life and motion, and the figure of the Empress is notable for its impressive idealisation.

In addition to the works named, the outcome of given conditions, Metzner's talent has found exercise in the creation of a numerous series of independent works, all permeated by deep earnestness and distinguished by a strict recognition of the limitations imposed by the material worked upon—limitations which while restricting the possibilities of plastic expression, at the same time afford scope for deeper characterisation. There seems to be a tendency just now in European sculpture at large—inspired apparently by a desire to emulate the example of men like Rodin in overstepping the formal limitations of plastic art—to give up any attempt at individual expression and to lapse into mere imitativeness. Metzner, on the other hand, has followed his own interpretation of form, never at variance with nature, and has preserved his independence of conception and utterance, which manifests itself in a marked rigidity of style. It is this truly personal note and this independence of spirit which impress one in Metzner's work, with its fundamental conception of plastic art as complementary to architecture. Each one of his designs has been thought out, not as a mere isolated effect, but with especial reference to an



"THE EARTH." BY
FRANZ METZNER

Franz Metzner, Sculptor



DESIGN FOR A MEMORIAL FOUNTAIN

BY FRANZ METZNER

environment in which it is to form a decorative element. This aspect of the artist's work is strikingly shown by a figure which he exhibited two or three years ago at an exhibition of the Vienna "Secession"—the figure of a naked youth, intended to symbolize the powers of the earth (hence the name given to it), and placed in the centre of a vaulted structure, the roof of which is supported by a series of figures, while the entrance is flanked by the figures of a number of slim striplings.

This perception of the decorative function of sculpture is of great practical importance as conducive to the embellishment and animation of towns and cities; and moreover it conforms to a general and long-established tradition, which requires that beautiful, well-arranged fountains should constitute the central feature and crowning adornment of the principal open spaces. Metzner's schemes of this character (of which illustrations are here given) are notable for their severe simplicity and orderly integration, and

especially for the monumentality of their general arrangement, which is their distinguishing feature.

If before bringing this notice to a conclusion one might venture to utter a wish in regard to the future development of so talented and original an artist, it would be to hope for the cultivation of a more subdued, refined treatment of form, and the embodiment in his work of elements expressive of tender, womanly feeling side by side with its sterner traits, without at the same time surrendering the heroic, tragic conception which is its underlying characteristic. Here in Vienna, where he has been settled during the past two or three years, he is in the right place for a development in this direction. Safeguarded by his robust manliness from yielding to tendencies which too often express themselves in florid extravagance, it should be

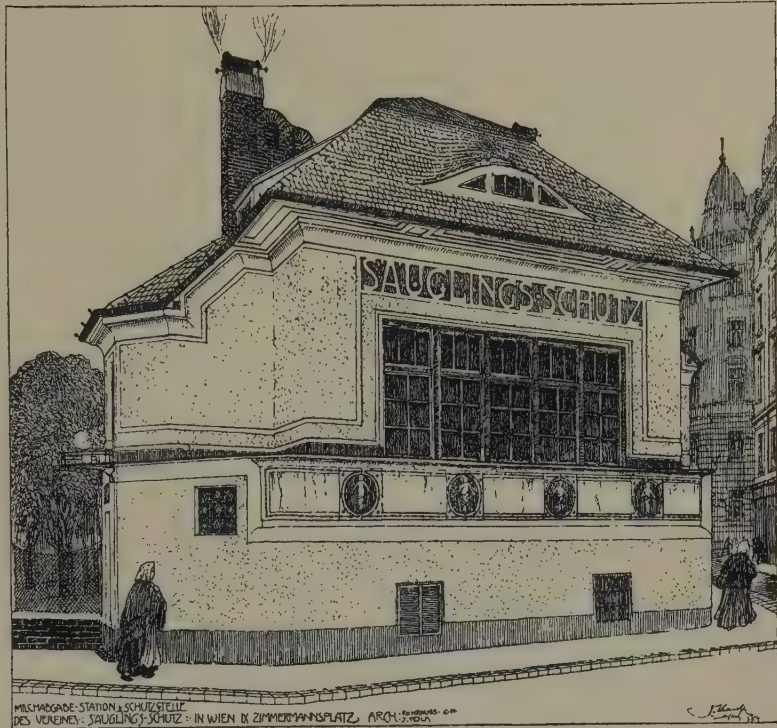
possible for him to assimilate the cardinal traits of Viennese art while avoiding its faults. O. S.

THE ARCHITECTURAL AND DECORATIVE WORK OF BARON KRAUSS.

IN a city like Vienna, where, in addition to the expansion ever going on—hardly less than in other great cities of the world—old mansions and houses are continually being pulled down to make room for buildings adapted to modern needs, there is ample and constant work for the architect. A walk through the streets of the capital will reveal much to the observant eye. The work of the architect, as distinguished from the self-styled "practical builder," may easily be distinguished even by the layman. Those houses covered with superfluous decoration, culled from all lands and all periods—houses which tell no history, whose walls bear no seal of the times which saw their birth, unfortunately give a wrong impression of the

F. von Krauss, Architect

modern development in architecture and art, and it is with a sigh of relief that one comes across those older palatial buildings which arose some half-a-century ago when the Emperor presented the walls of the city to the town, and the world-famous Ringstrasse arose in their place. Here and there, however, one is gladdened by the sight of modern houses built worthily and honourably, built straight to defy time and weather. Here one instinctively feels that the hand and mind of the true architect have been at work—the builder in the truest sense of the word. Such an architect is Franz, Freiherr von Krauss.



MILK DEPOT OF THE INFANTS' PROTECTION ASSOCIATION, VIENNA
F. VON KRAUSS AND C. N. J. TÖLK, ARCHITECTS



PORTRAIT BUST

BY FRANZ METZNER

Baron Krauss has designed many buildings, both public and private, in Vienna and other towns. To the former class belong two theatres, one, the so-called Jubilee Theatre, built in honour of the fiftieth year of the reign of the Emperor-King, Franz Joseph I., the other, the recently-opened Bürger Theatre. The Jubilee Theatre was built at a time when dissatisfaction had barely begun to make itself heard among the members of the Künstlergenossenschaft. The old order of things seemed to be going on as usual, but among the youngest members filled with youthful enthusiasm, discontent began to be felt even if not openly expressed, and there was in them a silent longing to be quit of the academic fetters by which art was confined. Krauss, however, remained true to the Genossenschaft, of which he was and is a member, while many of the others formed themselves into a society, labelled as "Secession."

The Bürger Theatre bears the stamp of the times upon its face, though, owing to circumstances which the architect could not control, the decorations are not all one could wish. Still it is a charming little theatre, and its freshness is delightful. The seats are roomy, the rows far enough from one another to give ample space for the knees. The prevailing tone throughout is grey-blue; the seats are all upholstered in that colour, and the fireproof curtain is also of the same shade. This curtain is very simple in design, having

F. von Krauss; Architect

broad lines of silver running perpendicularly the full length, with a kind of fretwork border.

Simplicity, again, is the keynote in the Fish-market Hall and Milk Depôt, which also belong to Baron Krauss's achievements. The former is a scheme of blue and white, and stands out extremely well from the celebrated Naschmarkt, which serves as a kind of background. The hall is lined throughout with white glazed tiles, bordered with blue ones, and thus the whole building can be easily washed from top to bottom.

The milk depot or station is at present unique in Vienna, though every district of the city has its "special" shop, where the poor mothers bring their infants at regular intervals to be examined, weighed and measured. They receive a certain quantity of sterilised milk every day, so that their infants may be properly fed. The exterior is white and blue. The socle is of green stone with a layer of green granite; the upper part of the building is painted white and rough-cast alternately. The lines are blue, while four Della

Robbia babies ornament the front façade. The interior is also white and blue, the furniture being white enamelled and upholstered in blue. The distribution of the rooms is a happy one. Naturally here, where every available space has its use, and where it was absolutely necessary that the cost was kept as low as possible, more than ordinary care had to be taken—there has been no squandering in any form. The large hall where the mothers wait, and which is heated with hot air in cold weather, has already proved too small for the purpose. At the lower end is the counter where the milk is delivered to the mothers; at the upper one, a tiny room for the matron. The ground-floor has rooms for sterilising and examining the milk, a scullery, and other offices. The walls and furniture throughout are washable, a most important thing from a hygienic point of view.

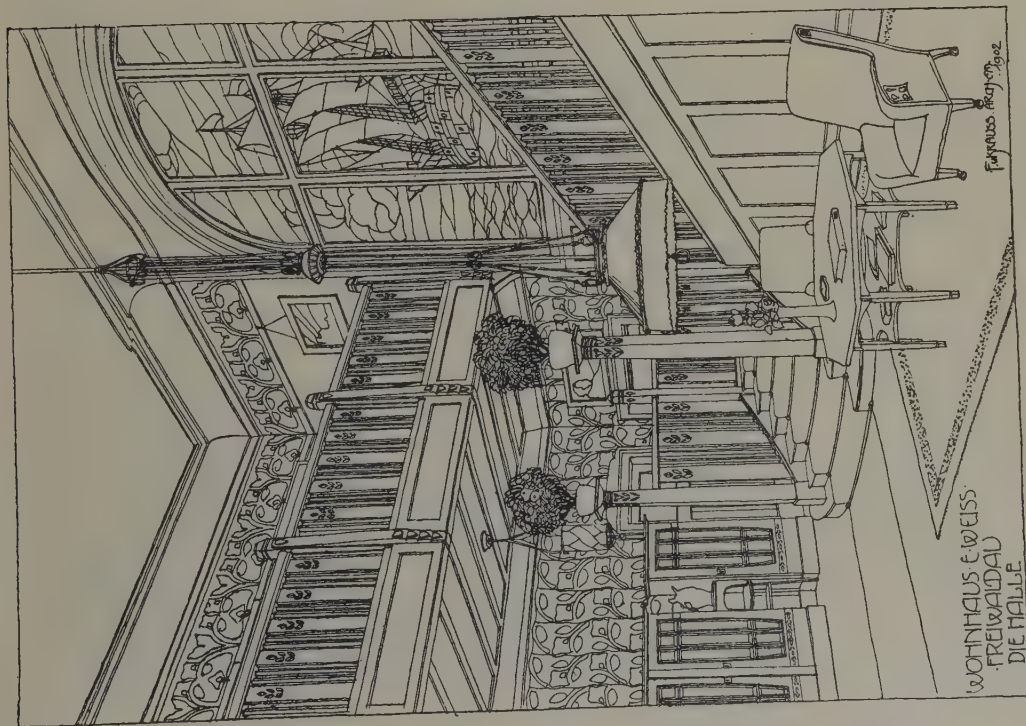
Of the sanatorium and mansions which Krauss has planned, I do not wish to speak here. Unfortunately everybody lives in flats, for land is very dear, and it is still the fashion in Vienna to



LIBRARY

INLAID EBONY FURNITURE WITH COPPER FITTINGS, GREY VELVET UPHOLSTERY

DESIGNED BY F. VON KRAUSS



ORIGINAL DESIGN



COMPLETED DESIGN

HALL OF HOUSE AT FREIWALDDAU, SILESIA. DESIGNED BY F. VON KRAUSS



LOUNGE CORNER IN SITTING-ROOM, FREIWALDAU DESIGNED BY F. VON KRAUSS

live in the inner city. The Viennese are only just beginning to think of its beautiful suburbs as places of residence, and here most of the houses owe their existence to the more or less speculative builder who contrives to dispense with the superior knowledge of the architect. Nevertheless, one villa which Krauss has already built at Grinzing, one of the most beautiful of the outlying districts of Vienna, calls for notice. The villa is built on an elevation between two lines of the Vienna forest mountains. Except for a peasant's cottage no other house is near. The red roof can be seen a long way off, and serves as a kind of landmark to the villagers below. It was originally designed for a summer residence, but its owner, Dr. Frank, who is senior physician at the General Hospital, has de-

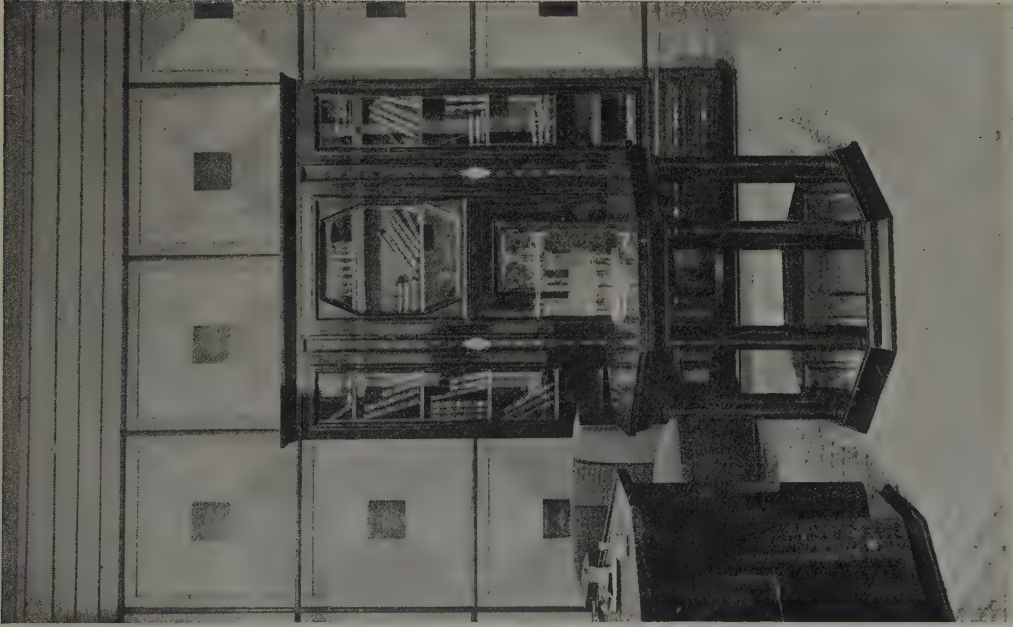
on the outskirts of a manufacturing town. The building is surrounded by a garden, through which

cided to reside there all the year round, for though exposed to storms and winds, neither the one nor the other has harmed it, and it is doubtful whether a hurricane could do that. It furnishes, therefore, a good example of Baron Krauss's thoroughness. The villa contains few rooms, but these are all of fair size. In summer the Viennese live as much as possible in the open air, and therefore the verandah is a very important feature in all summer residences. No villa is complete without this adjunct, which is usually of substantial dimensions.

The Villa Weiss, of which a series of illustrations are here given, is at Freiwaldau, in Silesia,



ANGLE-NOOK IN DINING-ROOM AT FREIWALDAU DESIGNED BY F. VON KRAUSS
OAK STAINED DARK GREEN, GREEN VELVET UPHOLSTERY, COPPER FITTINGS



SMOKING-ROOM WITH PINEWOOD PANNELLING & EBONY FURNITURE
DESIGNED BY F. VON KRAUSS
EXECUTED BY W. FEHLINGER & SONS



FIREPLACE IN BEATEN COPPER WITH BLUE-GREEN TILES
DESIGNED BY F. VON KRAUSS
EXECUTED BY F. DOCKAL

F. von Krauss, Architect

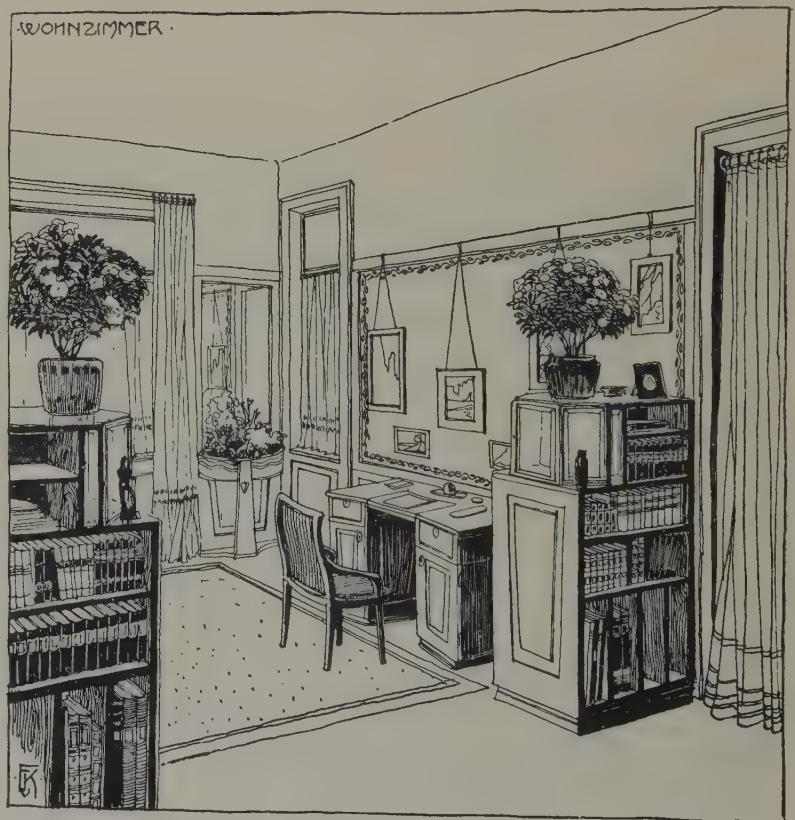
winds a drive about 300 yards long to the main entrance. At the gates there is a porter's lodge, behind which the stables are to be built. The main front faces the mountains, the view being a glorious one from all sides of the villa. The chief entrance opens on to a vestibule; to the left of this is the man-servant's room. From the vestibule the hall is reached; all the living-rooms open on to this; and from it an oak staircase leads to the upper part of the house. The hall furniture is of fumigated oak; the fireplace, where a gas-stove is fixed, is lined with blue-green tiles. The hall is very cosy, and has been arranged with a view to use as a living-room. The morning room, or parlour, is long and narrow. The decorations are green in grey. The wall-paper is grey, the furniture is of hazel-wood upholstered in grey velvet. The tones of the dining-room are blue-green, and the furniture of oak, the seats being upholstered in dark green leather. This room opens on to a terrace. The villa is provided with a central heating apparatus and gas fireplaces. The servants are happy not only in having very comfortable quarters, but also in having a terrace where, unseen and unheard, they may enjoy the cool winds which blow across from the mountains. A separate staircase leads to their upstairs rooms. The exterior of the Villa Weiss is very pleasing. The socle is of dark green granite, which forms a happy contrast to the dark red bricks and grooves painted white. The spaces between the brick parts are covered with rough-cast. The gables and chimneys are of sandstone, and the roof of slate. All the woodwork is painted in Dutch white enamel, so that it is very durable.

As will be seen from the accompanying illustrations, Baron Krauss's designs, both structural and decorative, are marked by good taste and judgment. Not only has he a true faculty for construction, but in everything, down even to the

minutest detail, he is a most thorough and conscientious worker.

Baron Krauss began his career as a student at the Vienna Polytechnic, and after a four years' course there, followed by the usual examination, which he passed satisfactorily, he entered the Imperial Academy, where the celebrated Friedrich Schmidt was his master. Schmidt, who died about ten years ago, was a great admirer of the Gothic style—the Rathhaus and other important buildings in Vienna were erected from his designs. Krauss, however, was not influenced in this direction—and to Schmidt's credit it must be said that, strong as were his own leanings towards Gothicism, he was one of those who preferred to allow the talents of his pupils to develop untrammelled and naturally. Though a member of the *Künstlergenossenschaft*, Krauss early saw the futility of continuing in the traditional ways or the society, and he has consistently held aloof from excesses in the opposite direction. It is in his good taste and moderation, coupled with excellent workmanship, that his strength lies.

A. S. L.



LIVING-ROOM

DESIGNED BY F. VON KRAUSS



BEDROOM: FURNITURE OF MAPLEWOOD
WITH ASHWOOD FILLINGS AND INLAY

DESIGNED BY F. VON KRAUSS
EXECUTED BY W. FEHLINGER & SONS



OAK BUFFET WITH COPPER FITTINGS

DESIGNED BY F. VON KRAUSS

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house at Madresfield which we illustrate has recently been completed for Lord Beauchamp. It is to be used as the agent's house on the estate, and is situated within half a mile of Madresfield Court. The view obtained from the main rooms, which face south, comprises the range of Malvern Hills about three miles away. The building is of brick construction with stucco work on the first floor. The roof is slated with green slates. A feature of the interior is the large hall, which is two storeys in height. Water is obtained by means of a ram from the neighbouring stream, and the drainage is carried to a septic tank. The contractors for the building were Messrs. Thomas Broad & Co., of Malvern, and the architects, Messrs. Chas. Heathcote & Sons, of London and Manchester.

The Parish Room, of which we give an illustration on the opposite page, was built from the designs of Mr. Francis Bacon, jun., and was presented to the parish of Newtown by Sir Alexander Arbuthnot, K.G.S.I. The room is built of red brick, and for the roof old local sand-faced tiles have been

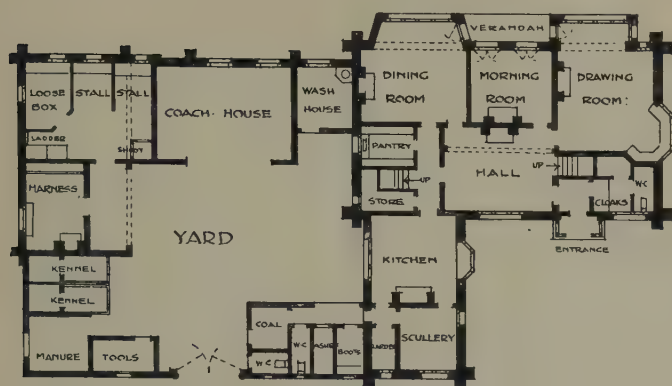
used. A small kitchen, fitted with a range, forms an annexe, and the principal room can by means of a folding partition be so divided as to make two compartments, one of them being used as a club room, while the other, which is provided with a stove, can be used for other purposes. The external design of this little building (its internal measurement is only 34 feet by 16 feet) is interesting, because it has been made to harmonise as far as possible with the typical cottage architecture of the locality. As we have strongly insisted when dealing with the subject of rural architecture, it is of the utmost importance that the architect who is called upon to replace the rapidly vanishing old cottages of the countryside by new ones should make his design for these conform to local traditions—that is, if some of the individuality and romantic character of the locality is to be preserved. That this necessity has been very widely ignored is patent to everyone who has occasion to travel through country districts. Where a few years ago he saw quaint old thatch or tile-covered cottages standing, singly or in groups of two or three, he now finds those red brick excrescences which apparently have been imported by the speculative builder of the suburbs,



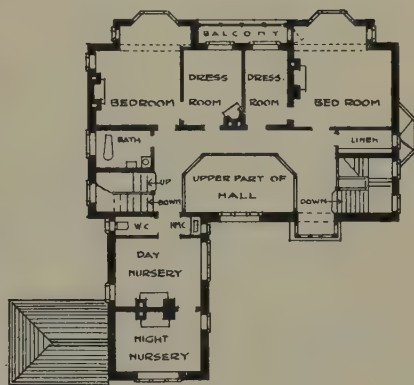
LAND AGENT'S HOUSE AT MADRESFIELD

CHAS. HEATHCOTE & SONS, ARCHITECTS

Recent Designs in Domestic Architecture



PLAN OF HOUSE AT MADRESFIELD



CHAS. HEATHCOTE & SONS, ARCHITECTS

who of course knows absolutely nothing about local traditions, and does not want to. The difference between the old order and this blatant new order of rural architecture is that the former was the result of natural, while the latter is a manufactured product pure and simple. If the demoralisation that is going on is to be arrested, architects must familiarise themselves with local traditions.

The house No. 8 Addison Road, of which we give a coloured reproduction of the garden elevation, after the drawing by Mr. T. Hamilton Crawford, has been recently built from the designs of Mr. Halsey Ricardo, and is an attempt to deal with the destructive effects of the atmosphere of manufacturing cities as regards building materials. The whole of the house externally has been built with glazed ware; and inside, the hall, passages, basement rooms, bathrooms and closets throughout have been sheeted with glazed tiles and floored with glass mosaic. This use of glazed material almost inevitably demands a colour treatment—the attempt to use the natural colour of the ware when only glazed is unsatisfactory, and to build in terms of white only is cold and monotonous. The practical merits of glazed terra-cotta and bricks are many. The ware must be well fired to take the glaze; when set in good mortar it is proof against the corrosion of the air; it is easily cleaned; is impervious to rain and wind; it absorbs neither its own dirt nor the dirt of the locality; so that it is, comparatively, germ-proof; it is, so far as we know, imperishable, thereby lessening the cost of maintenance. The interior carries out, in its way, these same principles. The floors are of polished teak boards nailed close to the concrete, so that there is no accumulation of dust and dirt beneath; there are as few projecting mouldings as practicable; the skirtings are made solid in cement. The floors and

walls of the bath-rooms, etc., are impervious to any amount of splashing; a vacuum cleaning installation has been supplied, so that the process of cleaning and dirt absorption is continual instead of being periodic. The materials used for the outside are as follows:—Purple semi-vitrified Staffordshire bricks for the basement; green glazed bricks for the lower part of the house, and blue glazed bricks for the upper part and chimney stalks, framed in with greyish-white "Carrara" glazed terra-cotta. The roof is covered with green glazed tiles procured



NEWTOWN PARISH ROOM

FRANCIS BACON, JUN., ARCHITECT

Recent Designs in Domestic Architecture

from the south of Spain. The justification (on æsthetic grounds) of this use of colour is more to be seen from the garden front of the house, where the wide green lawns play up to and repeat the greens of the house, the effect that so many houses that have any space about them try to produce by growing vines and creepers over their walls. The small pavilion shown on the right of the illustration is an extension of the dining-room. It faces south and is used as an open-air breakfast and tea room. The tile panels with which this room and the covered way is decorated are beautiful examples of M. de Morgan's work. Many other fine specimens of his craft decorate the building both externally and internally.

The house at Witley, Surrey, of which we give two views and a plan, has been designed for Mr. Arnold E. Williams, by Messrs. Forbes & Tate, architects. It is in a clearing made in the Pine Woods on the "Hog's Back," on the highest point of the ridge, with a formal garden laid out by Miss Jekyll. Owing to the exposed position of the house, it has been planned with an internal courtyard. The roofs project over the courtyard sufficiently to form a covered way all round leading to the entrance of the house; these overhanging roofs round the courtyard are supported by heavy old oak posts and lintels taken from barns and old buildings. The brickwork used in the construction comes from local brickfields, and is of a very dark red brown, varying to purple, with flare ends occasionally showing in the headers; the whole is pointed

in a dark brown mortar with joints set back about half an inch. The tiling to roof and tile hanging is also local, and old tiles being unobtainable, they have been toned down with solution; all valleys have been curved to correspond with old work in the neighbourhood; solid oak lintels have been frequently used. To form the projection to eaves of gables, 12 in. by 12 in. sand-faced tiles have been used. The south terrace is paved with 12 in. by 12 in. quarry tiles, with old millstones let in to form a pattern. The soffits of all eaves are in plaster and finished against tile corbels. Steel casements in wooden mullions have been used throughout. The house is entered through a vestibule into a sitting hall, with a semicircular oriel with French windows leading into the terrace. The dining and drawing rooms open off the hall on either side. The kitchen and offices are in the east wing of the house, from which access to the front door is gained through the pantry, thus enabling the servants to answer the front door without going through the sitting hall. The west wing is occupied by a study, billiard room and men's lavatory. The principal staircase is in oak and leads from the hall to the first floor, in which there are three large bedrooms, opening on to a verandah, a dressing room, two bathrooms, a wardrobe room, a small bedroom, blanket stores, etc. There are two large servants' bedrooms over the kitchen premises, reached by means of a separate service stairs. On the second floor there are three bedrooms, a box room, and a stair to the look-out.



HOUSE AT WITLEY, SURREY

(See also page 309)

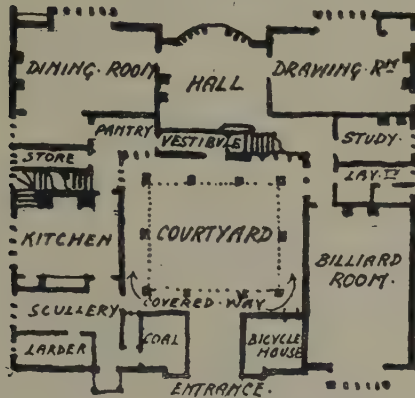
FORBES & TATE, ARCHITECTS



No. 8 ADDISON ROAD, KENSINGTON. HALSEY RICARDO, ARCHT.
 FROM THE DRAWING BY T. HAMILTON CRAWFORD.

The Scottish Modern Arts Association

0 10 20 30 40 50 60 70 80
SCALE OF FEET



PLAN OF HOUSE AT WITLEY, SURREY
FORBES & TATE, ARCHITECTS
(See previous article)

THE SCOTTISH MODERN ARTS ASSOCIATION. BY A. STODART WALKER, CHAIRMAN OF EXECUTIVE.

FOR many years not only Scotsmen but all intelligent students of modern art, and more especially foreigners, have been struck by the remarkable anomaly that while Scotland possesses a School of Painting and Sculpture which, by its very vitality and distinction, has aroused the critical and practical appreciation of connoisseurs and buyers throughout Europe and America, there was neither a Scottish National Gallery of Modern Art nor any Society to secure representative specimens of its best contemporary artistic work as national possessions. To emphasise the existing state of affairs it may be pointed out that there is not to be found, in any public gallery in the Scottish capital, a single portrait by Sir James Guthrie, a landscape by Mr. E. A. Walton, an etching by Mr. D. Y. Cameron, a piece of plastic work either by Mr. Pittendrigh

MacGillivray or Mr. Bertram Mackennal, or a water-colour by Mr. R. B. Nisbet, Mr. Edwin Alexander or Mr. James Cadenhead. In the Luxembourg may be seen two characteristic works by Mr. J. H. Lorimer, in Edinburgh none. In Munich, Vienna, Berlin and other centres, but not in the cities of the country of their birth, may be adequately studied the works of Lavery, Henry, Hornel, Wingate, David Murray, James Paterson, Campbell Mitchell, Robert Burns, C. H. Mackie and the brothers Noble, most of whom are dealt with in the special Spring number of *THE STUDIO* this year. Glasgow and Aberdeen, it is true, possess collections of note and distinction, but they can hardly be said to be either adequate or comprehensive.

To remove this slur upon our national patriotism, taste and good sense, the Scottish Modern Arts Association has been called into existence, the objects of which are to ensure the preservation of representative examples of Scottish art, more particularly by acquiring works of contemporary Scottish artists, and also to assist in the enriching of Scottish public art collections.

To realise to the full what the absence of such a body as the one just constituted means to art in Scotland, it is only necessary to take a glance back-



HOUSE AT WITLEY, SURREY: THE COURTYARD FORBES & TATE, ARCHITECTS
(See previous article)

The Scottish Modern Arts Association



"A SCOTTISH PASTORAL"

(Acquired by the Scottish Modern Arts Association)

BY E. A. WALTON

ward and to see to what extent the generations of art immediately preceding the present are represented in the national collection. Of the Scottish painters of the nineteenth century, only Raeburn, Phillip, Thomas Duncan, and, possibly, Thomson of Duddingston, are adequately represented in the Scottish National Gallery. Of George Watson, Alexander Fraser, Sam Bough, George Paul Chalmers, Erskine Nicol and Tom Faed—to mention only a few—there is a very meagre representation; so meagre, indeed, as to remove its representative character. Of such distinguished Scottish painters as J. C. Wintour, Milne Donald, Pettie, George Manson, Colin Hunter, W. E. Lockhart, Arthur Melville, and Robert Brough, there is not a single example. A similar remark applies to those living artists, of the calibre of Mr. McTaggart, Mr. W. Q. Orchardson, and Sir George Reid, who may be regarded as belonging to a former generation of craftsmen. The sequel to such a condition of affairs is obvious. The blank to be faced by future generations, under circumstances prior to the foundation of the Scottish Modern Arts Association, promised to be no less striking, and to constitute an anomaly of the most unusual description—an anomaly which finds expression to-day in the fact that there is not yet a gallery in Scotland to which the student of art, professional or amateur, resident or visiting, can be

referred, as containing a permanent collection of work, adequately representative of modern Scottish art. Even if we include galleries, south of the Tweed, which are ostensibly representative of British art, such as the Tate Gallery in London, it is clear that little note is taken of the majority of those painters who are considered by Scotsmen to be an essential part of their national artistic asset. As was forcibly pointed out by Sir James Guthrie in his evidence before the Chantrey Commission, no collection of British modern art could possibly be called representative that did not contain a single specimen of Sir William Fettes Douglas, Thomson of Duddingston, Sam Bough, J. C. Wintour, Alexander Fraser, and William McTaggart. On this count it may be noted that, in the constitution of our new association, one of the specified objects is to endeavour to secure adequate representation of Scottish art in British national collections. As pointed out by the "Daily Telegraph," "the National Gallery, of which the gallery at Millbank is an important branch, is the National Gallery of the United Kingdom, and the fame of Scottish artists, both deceased and living, can be best assured and enhanced by assisting, and bringing about, that there shall be found for them on its walls the prominent place to which they are entitled as a matter of right, not of favour. It is this that

Studio-Talk

... should be contended for, and by all legitimate means—above all by the commanding merit which compels public opinion—enforced." Such a policy, as our contemporary says, will no doubt lead to a rehabilitation of the most modern Scottish art, by giving it a place in the British national collections which it has already vindicated for itself in Paris and the chief continental art-centres.

Although the executive powers of the new association are in the hands of a representative body consisting of twenty-three laymen and twelve artists, the responsibility of purchase will be with a selection committee, consisting of four laymen and two artists, chosen on account of their specialised and general knowledge of art, their broad sympathies and their detached judgment. The artists on the Executive include the President of the Royal Scottish Academy and other leading painters, and the laymen, in addition to the curators of the various art galleries of Scotland, include the names of Sir John Stirling Maxwell (President), Sir Hugh Shaw Stewart, Sir Thomas Gibson Carmichael, Sir Edward Tennant and Sir Walter Armstrong (Vice-Presidents), while the council also possesses the names of Lord Balcarras, the Chairman of the National Art Collections Fund, Lord Strathcona, the Lord Provost of Glasgow, Mr. John R. Findlay, Mr. Ian Malcolm, Mr. Arthur Kay, Mr. J. J. Cowan, and Mr. Patrick Adams.

As for the eventual housing of the property of the Association, it may be mentioned that, while taking into strict account the claims of the various provincial art collections of Scotland, the ideal to be kept before the Association will be the formation of a Scottish National Gallery of Modern Art, the possession, not of a city or corporation, but of a people—a Scottish Luxembourg as representative of Edinburgh as of London Scottish art, of Glasgow as of Dundee, of the painters of Aberdeen as of the artists of the Highlands.

A. S. W.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—Under Mr. East's presidency things go rapidly forward at the Royal Society of British Artists. Professor Herkomer's portrait of his wife—which we reproduce along with other works

exhibited on this occasion—is notable for such strong resourceful drawing as characterised an early series of the artist's portraits, remarkable knowledge showing itself in every detail. Turning next to the President's contributions, in his *Winter's Dawn* we see Mr. East in an unexpected and, for him, quite sombre mood. Dawn disperses heavy night clouds from a lonely scene at what seems to be the very outskirts of a wood, one storm-broken tree alone hinting at the neighbourhood of a home to which a woman dragging a log makes her impressively solitary way. From a visit to Andalusia the President has also brought some masterly water-colours, and Mr. Foweraker in *Un arroyo en Andalusia* has found in that country material for a large landscape, in which blossoming trees have been skilfully treated against indefinite tones of hills in strong sunlight. Mr. Graham Robertson's *Turquoise and Silver* asserts, in quite individual manner, qualities which the late Arthur Melville identified with the oil medium. Apart from charm of colour scheme, the picture is appreciative of feminine, witty, personality. Features of the exhibition were the studies in portraiture by Mr. J. D. Fergusson. These were very interesting, and their interest



"TURQUOISE AND SILVER"

BY W. GRAHAM ROBERTSON

Studio-Talk

largely lay in the promise of what this virtuosity may mean when it learns obligations to an increased delicacy of vision. In his nocturne, *In the Castle Gardens, Dunoon—Evening*, Mr. Fergusson attempted a Whistler subject in the Whistler manner. His other manner is scarcely a preparation for rivalry with those infinite subtleties whereby in the Whistler harmonies a sweetness was contrived which did not cloy. *The Passing of Spring*, a canvas of im-

portant size by Mr. F. F. Foottet, showed his skill in conceiving a conjunction between the mystic and the natural world which does not seem outrageous, but on the contrary appears quite logical, and inevitably beautiful. A fine landscape was contributed by Mr. Giffard Lenfestey, entitled *Solemn Stillness*, in which, as it were, a window is opened to reality with the humility of a nature lover whose mind is not obsessed with the memory of paint.

Close to this canvas we remember a little work by Mr. B. Haughton, called *Summer Shade. Dinner-hour at the Farm*, by Mr. Frank H. Swinstead, was a noticeable landscape, and Mr. Walter Fowler's *Chill October Evening* and the work of Mr. J. Muirhead, claimed much attention. Very interesting exhibits were made by Messrs. T. F. M. Sheard and Tom Robertson; and other works promoting the success of the Exhibition were contributed by Messrs. A. Carruthers Gould, Lewis Fry, George C. Haité, W. E. Schofield, A. Romilly Fedden, Harry Clifford, Hans Trier, G. Hillyard

Swinstead, F. A. Swinstead, A. J. Collister, Edwin Noble, Burleigh Bruhl and Shirley Fox. A bronze bust of the President, by Mr. George Frampton, R.A. (an honorary member), and one of the late Sir Henry Irving, by Mr. Courtenay Pollock, were additional features of interest.

It was pleasant to note at the exhibition of the Royal Institute of Painters in Water-colours a

predominance of works admitting the "unwritten law," which in the water-colour art prescribes for the purity of its quality. Mr. Moffat Lindner's art always in this respect sets its good example, and though such a painting as was Mr. Borough Johnson's *He and She* was quite a different kind of thing, its success arose; from a not less scrupulous regard for the pure principles of the art. Although Mr. Borough Johnson finishes elaborately, the finish is not an after process, but a state

reached through innumerable spontaneous touches, the last touches being infinitely small. Mr. Hassall has carried out a large subject from "Pilgrim's Progress," calling for ornamentation and finish and for shrewd character drawing, without once lapsing into the mechanical touch. Mr. W. B. E. Rankin contributed in *Blackleading Jane* an interior picture of great charm. Here a subject which could be commonplace has been treated in any but a commonplace way—turned, in fact, into a little masterpiece by the refinement



PORTRAIT OF MRS. HUBERT VON HERKOMER BY HUBERT VON HERKOMER, R.A.

Studio-Talk



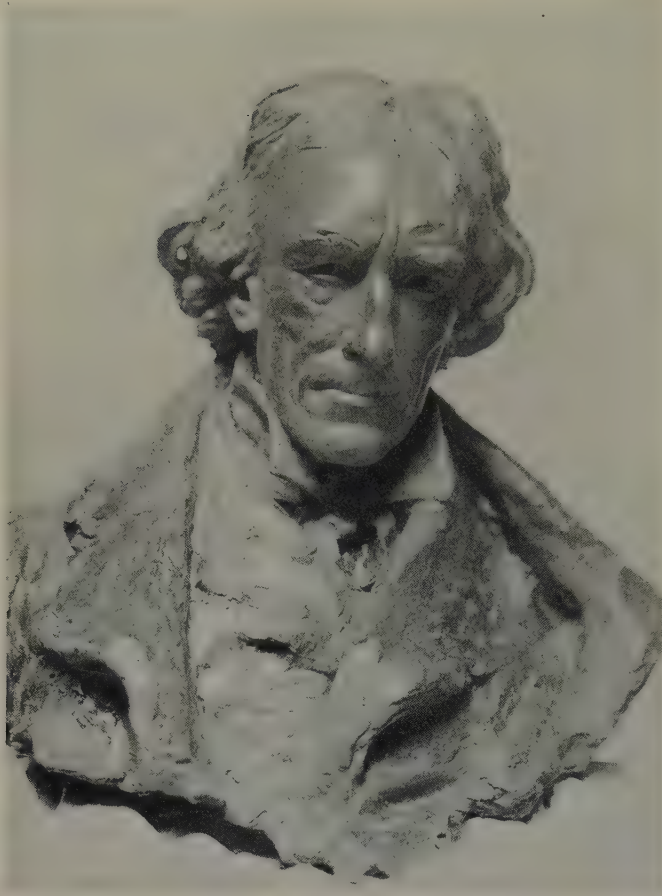
"THE PASSING OF NIGHT"

BY ALFRED EAST, A.R.A.



"UN ARROYO EN ANDALUSIA"

BY M. FOWERAKER



BUST OF SIR HENRY IRVING (BRONZE)

BY COURTENAY POLLOCK

of execution and happy conception of the subject. Older contributors, the Vice-President, Mr. Yeend King, Messrs. J. R. Reid, J. Knight, J. Orrock, J. Finnemore, with skill proved long ago, well supported early traditions. Mr. Fulleylove's *Paris, looking East*, was a pleasant specimen of water-colour in his manner. *The Warrener*, a single-figure subject by the clever illustrator, Mr. Frank Reynolds, was admirable both as a study of character and in the treatment. However much the subject-picture was at certain galleries for a time despised, the Royal Institute has always frankly offered it a home, and as the subject-picture comes back into fashion, after its banishment for sins against art, the Institute will have its reward.

The book illustration by Miss Jessie M. King which we reproduce as a supplement is one among others which she has done for the "Poems of Shelley" in "The Golden Poets" Series, issued by Messrs. T. C. and E. C. Jack, of Edinburgh and London. Miss

King is a close student of inner nature; she sees deeper than bud and leaf and blossom; to her there is a whole world beyond this, which she pictures with rare delicacy of fancy.

The Fine Art Society has been holding an exhibition at their galleries in New Bond Street of a large and exceptionally fine collection of Gothic and early Renaissance ironwork, the result of thirty years' labour on the part of its owner, who has been residing in Southern Germany, and has acquired his specimens in the districts which produced them, and which they have now quitted for the first time. Of this collection a few examples are here reproduced in order to give some idea of its nature. They have been selected as typical of the general quality of the work comprised in the collection (which deals chiefly with domestic ironwork), rather than as showing the finest or scarcest specimens.

Apropos of this collection, Mr. A. Wallace Rimington, after pointing out that until recently insufficient interest has been taken in this delightful branch of



GOthic LOCK

SOUTH GERMAN, 15TH CENTURY



UNTIL THINE AZURE SISTER OF THE SPRING SHALL BLOW
HER CLARION O'ER THE DREAMING EARTH



BOOK ILLUSTRATION. BY JESSIE M. KING.
(By permission of Messrs. T. C. & E. C. Jack.)



FRONT OF GOTHIC LOCK PROBABLY 15TH CENTURY

a high order, and deliberate rejection of the commonplace compass curves and rectangular disposition of lines more frequent in French and Italian work. Then, again, the German race has always shown a love of detail and of grouping detail into large forms and generalisations. These characteristics perhaps became too strongly marked in German architecture, but in metalwork elaboration of detail controlled by beauty of general grouping and contour led towards a wonderful development of decorative qualities. Another characteristic of German ironwork is the evidence it gives of the craftsman's desire to beautify the home. It is often extremely difficult to fix the date of any given piece of ironwork. Broadly speaking it may be said that very rarely can a fixed date be given before the eleventh or twelfth century, though there is evidence to show that much

mediaeval craftsmanship, writes that he considers the contention that the Germanic races were pre-eminent in the design and production of decorative ironwork is well founded. In many of the specimens in the present collection the skill of the German craftsman is admirably shown, producing as it does designs in iron that rival Venetian point-lace in their delicacy and in the decorative filling of spaces. Gothic and oriental impulses no doubt remained latent for long periods, during which social conditions rendered the cultivation of art and artistic industries difficult, but they were strengthened by repeated Gothic migrations of which no historical record remains, but of which there is much indirect evidence. Hence came, no doubt, the tendency in German ironwork to oriental forms, the insistence upon curvatures of



IRON KEYHOLE ESCUTCHEONS

GERMAN RENAISSANCE



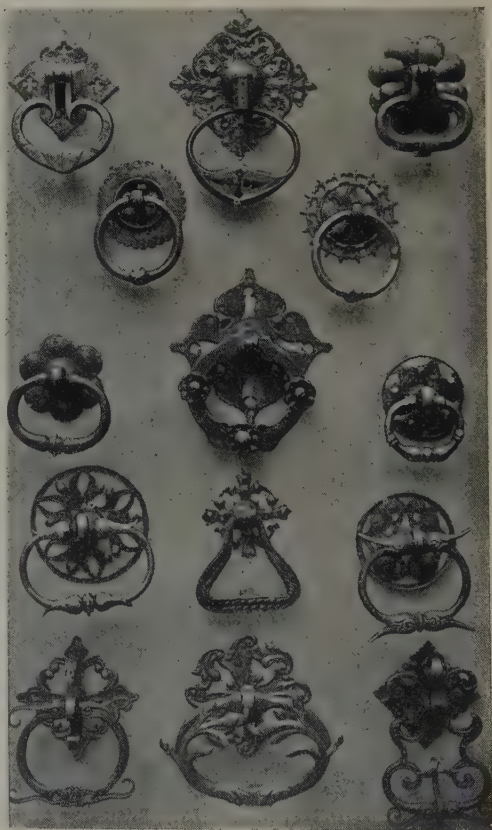
DOOR OF ALTAR TABERNACLE SOUTH GERMAN

beautiful work (probably bronze rather than iron) was produced long before. As regards Gothic ironwork the finest productions belonged perhaps to the thirteenth and fourteenth century; later it became more elaborate and less refined, but even at much later dates exquisite work was produced. Early Renaissance work introduces several new methods of treatment, some no doubt traceable to renewed oriental influence, while others were probably the invention of individual German craftsmen.

The Society of Miniaturists has been holding its Exhibition in the Royal Institute gallery. Amongst its successful exhibits we noted a miniature by Miss Florence Cooper, whose portrait of *Lady Marjorie Manners* revealed a fine quality of expression, and some good work by Mme. Debillemont-Chardon, to whom those may turn who do not gladly suffer

the present confusion of the aims of the miniature art with those of the photographer, though her work at times perhaps errs in exceeding the miniature scale. Miss Lilian Rowney's *Spring*, portraits by Misses Edytha Goodwin, B. Ellis, M. Power, H. Johnson, and an excellent miniature by Mrs. M. Woakes after the *La Source* of Ingres, were noticeable exhibits.

At the International Art Gallery last month, Mr. Arthur G. Bell showed nearly one hundred oils and water-colours, which displayed attractive qualities, both as regards colour and treatment. In looking at these fresh and virile landscapes, with their breadth and freedom of execution, it was difficult to realise that the artist studied for some time under J. L. Gérôme, for it is impossible to trace in them any indication of the French artist's influence. At the same time it cannot be said that Mr. Bell's work shows a strongly-marked individuality, but he possesses an instinctive feeling for the beauties of nature and a simplicity of expression which are agreeable and convincing. Of the larger water-colours, his *Watchers on the Ramparts*, a canal



IRON DOOR KNOCKERS AND HANDLES
GERMAN A.D. 1400-1750



DOOR OF ALTAR TABERNACLE SOUTH GERMAN

scene with windmills, was restful and harmonious, while amongst the other drawings, *Stormy Weather* and *On the Top of the Moor* deserve mention for their fine atmospheric qualities and dexterous suggestion of distance. *The Home of the Coot and the Water Hen*, with its fine open sky and soft gradation of tones, was the most successful of the oil paintings.

Miss Nora Butson recently showed a number of water-colours of Venice and Ireland at the Modern Gallery, of which *Spring in the Emerald Isle, Bog near Ballycrissane*, and *Canal near St. Brendans* were the most notable.

The exhibition of Danish art at the Guildhall has introduced to England a school of painters with whom there has been little previous opportunity of becoming acquainted. Some of the finest contributions to the exhibition are those of P. S. Krøyer; but especially interesting is his portrait group of French artists, which is brilliant in its portraiture. A succession of interior pictures by Wilhelm Hammershoi reveal a painter of the very highest mark, but one figure which he sometimes

places in his pictures is unfortunately repeated with monotony, generally with back to the spectator and occupying a space in the picture only as part of the arrangement of the room. Dramatic in the extreme but full of intensely clever accomplishment are the historical subjects of C. Zaartmann. There are two beautiful small interior paintings by Carl Holsoe. Prof. Lauritz Tuxen's work is not unfamiliar in London exhibitions in such ceremonial subjects as he exhibits here—subjects in which he spends all his energy in accommodating his gifts to the conventions of official art. In an article in the March number of *THE STUDIO*, we dealt with Baron Arild Rosenkrantz's work; his paintings of mystic subjects find little in common with the matter-of-fact painting of his fellow-countrymen. The landscape work of Niels M. Lund and of J. T. Lundbye is particularly worthy of note. As regards the modern work, the exhibition is characterised by sobriety of intention; continental enthusiasms if caught here have not been pushed to extremes, though the note of the Paris schools is apparent throughout and obscures any obviously Danish characteristics.



MEMORIAL PANEL IN LORETTO SCHOOL CHAPEL
DESIGNED BY R. S. LORIMER
(See *Edinburgh Studio-Talk*)



DOORWAY

BY R. S. LORIMER

EDINBURGH.—We give here illustrations of an interesting series of designs by Mr. R. S. Lorimer, A.R.S.A., F.R.I.B.A. The heraldic memorial tablet reproduced on p. 319 and that to the memory of Lieut. Arthur William Swanston reproduced on p. 321, are both executed in oak, and occur in the framing at the back of the stalls lining the Chapel of Loretto School, and both are painted in the appropriate heraldic colours. Another school memorial to *alumni* who lost their lives while fighting for their country is that shown on the last-named page. This likewise has been executed in fumed wainscot oak, painted and gilded, the colour being toned down. The doorway on this page belongs to Craigmile House, Aberdeenshire, and is executed in granite, the coat-of-arms displayed above being that of the family of Robertson-Glasgow. The bishop's chair for the Church of the Good Shepherd, Murrayfield, was made in oak fumed and waxed.

GLASGOW.—Rich in variety and abundant in interest is the forty-sixth annual Exhibition of the Royal Glasgow Institute of the Fine Arts. The placing of

the thousand selected works is highly creditable to the hanging committee, for in most sections a harmony has been secured without which the association of colour becomes distracting. There may be incidental exceptions to complete success in this; as, for example, on the end wall in one of the principal rooms, where the strong note of colour in a blue gown is, in the daytime, reflected on a striking representation of the close of a winter day, accentuating the chill effect in a way not contemplated by the artist. Again, the rich, almost aggressive sumptuousness of colour in the picture of a pool in the same room discounts to some extent the effort and arrangement of a whole corner.

Circumstances and events have conspired to invest quite a number of pictures in this year's show with a special interest. Foremost amongst these comes *Summer Morn*, by George Henry, A.R.A., R.S.W., the strikingly decorative figure-study shown by the distinguished Glasgow artist at the New Gallery. Then there is *Indian Leopards*,



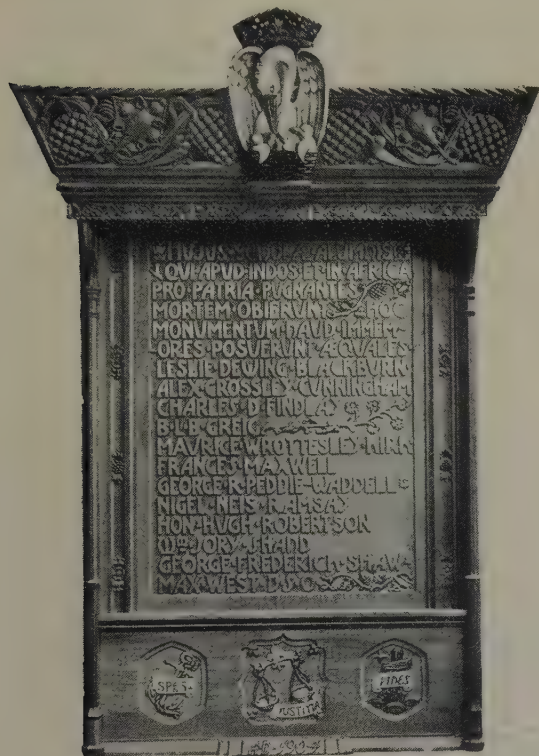
BISHOP'S CHAIR FOR THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD

BY R. S. LORIMER

Studio-Talk

by John M. Swan, R.A., a centre of interest, lent for the moment pending its removal to the Royal Academy. In this also, as in many other pictures at the exhibition, the decorative quality is conspicuous, a growing feature in the work of the modern artist, due to the extended and intelligent interest now taken in environment.

In the two loaned works by Fantin-Latour, the versatility and 'genius' of the great French artist is



WAR MEMORIAL AT CARGILLFIELD SCHOOL
BY R. S. LORIMER
(See *Edinburgh Studio-Talk*)

evident: *Immortalité*, a charming figure study in oil, with all the delicacy of a pastel drawing, and *Roses*, lacking but the fragrance to give them the reality of nature. Whether by accident or design the hangers here (as in a few other cases) have invited comparison by placing in juxtaposition the work of Stuart Park; in the one there is the simplicity of the naturalist; in the other, the perfection of the idealist. Another interesting if somewhat daring comparison is invited by the portrait of *Mrs. Harrington Mann*, by Harrington Mann, and another by Maurice Greiffenhagen, being placed in corresponding positions. There are few points of resemblance save the features; in each case there is individual charm, modified in the latter perhaps



MEMORIAL PANEL, LORETTO SCHOOL
BY R. S. LORIMER
(See *Edinburgh Studio-Talk*)

by an environment that demands attention, and an arrangement of millinery interfering with the contour of the face.

Once again the methods of two great individualists are in a comparable position, in Room II. of the upper gallery, where *Sea Shore Roses*, a mitigated yet sparkling example of E. A. Hornel's, is placed on a line with *At a Provençale Spring*, a powerfully drawn and charmingly coloured work by H. H. La Thangue, A.R.A. Another point of interest is the A. Brownlie Docharty, *September, Glen Falloch*, purchased for presentation to the Corporation for the permanent collection. The scene depicted is in one of the most charming districts in Scotland, at Ardblui, where the head of Loch Lomond lies lazily in the hollow of the rugged hills, with the mighty Ben towering majestically over all. In this work the artist has caught the spirit of the scene and time, the romantic sense of the neighbourhood immortalised by Scott, and the glorious feeling of the Highland autumn, with its russet and purple tints in scattered profusion.

The picture by William MacBride, called *Sheep Dipping, River Dee, Kirkcudbright*, is in an

Studio-Talk

altogether different vein, demonstrating in a marked degree the varying outlook of the student of nature. In composition and in sense of distance the picture is notable, and worthily maintains the reputation of the artist. John Lochhead contributes three works, the most interesting of which is *Evening by the River*, a charming study of a scene of great peacefulness, in which colour, light and shadow effects are depicted with faithfulness. R. L. Sutherland is happy in a farmyard scene, *From Burden and from Toil set Free*, as also in his larger work, *An Arran Sheiling*.

Amongst the many decorative pictures there are none more interesting than *The Lady*, by Katherine Cameron, R.S.W. In every respect it speaks of carefulness and fidelity on the part of the artist; the construction of the oaken woodwork, the colour of the red carpet, the contrast and hang of the green curtain, the selection and position of the

flowers, all creating as correct a setting for the central figure as if it had been worked out by a leading interior decorator, and all emphasising the many-sidedness of the clever artist. In abandoning his "calf love," David Gauld has introduced one of the most delightful notes of colour into the East Room, and taken rank as a skilful portraitist. In *Miss Warneuke* there is the true spirit of youthfulness and grace, and a skilful handling of drapery; there is besides a rare appreciation of the decorative value of a combination of graduated greys and pinks, so appropriate in a portrait such as that of *Miss Warneuke*. R. M. G. Coventry, A.R.S.A., shows two quite dissimilar works. *Carting Wood, Noord, Brabant*, is a study of a peaceful woodland scene in low tones of green, while *Rough Weather, Katwijk*, occupying a central position in the water-colour section, is a strong handling of a Dutch subject in the modern Dutch style. In *Attraction*, and *A Portrait*, Tom Hunt, R.S.W., goes back successfully to his favourite Highland cattle, and



"FROM BURDEN AND FROM TOIL SET FREE"

BY ROBERT LEWIS SUTHERLAND

Studio-Talk



"EVENING BY THE RIVER"

BY JOHN LOCHHEAD



"SEPTEMBER, GLEN FALLOCH"

BY A. BROWNLIE DOCHARTY



"THE LADY"

BY KATHERINE CAMERON, R.S.W.



MISS WARNEKE

BY DAVID GOULD

Studio-Talk



RHEINGOLD RESTAURANT, BERLIN

BRUNO SCHMITZ, ARCHITECT

to a field in which he received recognition at the Salon.

These are but a few of the many fine works in an exhibition distinguished for general excellence. If further mention be made it should be of a gem-like picture that must surely attract the visitor on entering or leaving the East Room. "*Of a Fool and his Folly there is no End*" is a subject skilfully handled by Henry Heneage Finch, the oak panelling, the pink drapery, the curling feathers, the long, dark chestnut hair, the exquisite modelling of the figure in the sleeping woman, contrasted with the all but ugly features of the jester, and the perfect combination of colour, giving the picture a high position among the works at the 1907 exhibition. J. T.

BERLIN.—The opening of the "Rheingold" Restaurant in the Bellevue Strasse was an architectural event of the first order for our capital. It has been built for the firm of Aschinger, who

showed good judgment in selecting as the architect Professor Bruno Schmitz, a genius among German monument builders, and creator of the monument to Kaiser Wilhelm I. at Rheineck, near Coblenz. The building with its series of gigantic halls and its lavish display of precious materials was originally planned for concerts and meetings, but had to be reduced to the position of a wine restaurant, owing to difficulties raised by the police in regard to vehicular traffic. Friends of art hope that it may still some day be used for the objects for which it was destined, and to which

it owes the spirit of grandeur and solemnity which everywhere invests the building. This has been brought about more particularly by the absolute avoidance of conventional ornament and colour effects. Monumental proportions and the natural colour of the materials employed, such as bronze, silver, onyx, marble, granite, ebony, mahogany, decide the total impression. Bruno Schmitz's style of restrained force reminds us of Etruscan, early



RHEINGOLD RESTAURANT, BERLIN: THE "KAISER" SALOON.

BRUNO SCHMITZ, ARCHITECT

Studio-Talk



RHEINGOLD RESTAURANT, BERLIN : THE "EBONY" SALOON
BRUNO SCHMITZ, ARCHITECT

Metzner] and Hermann Feuerhahn and the painter August Unger.

While the great Berlin Art Exhibition and the Secession have been preparing their comprehensive annual shows, exhibition zeal has not slackened at the private galleries. Since he removed to his splendid new quarters, Schulte seems to feel that *noblesse oblige*. He offers every month a rather too profuse collection of pictures. Some new *Canonicas* convince us again of the Turin sculptor's incomparable

Florentine and American monumentality, and is enlivened by the elevating principle of Gothicism. We feel these kinships, however, without ever being able to point to anything savouring of repetition. Here we have an original and entirely national power at work, imbued by inspirations from the Edda and the Nibelungen. Schmitz has chosen sympathetic collaborators in the sculptors Professor Franz

refinement in the treatment of marble, and of his psychological sagacity. Great interest—especially in art circles—was aroused by the paintings of Waldemar Count von Reichenbach from Wackwitz, near Dresden. He puzzles classifiers by the many-sidedness of his artistic vision, and by his technical mastery. Whether he makes us think or pray or laugh or merely see, he is always candid



RHEINGOLD RESTAURANT : THE "STONE" SALOON

BRUNO SCHMITZ, ARCHITECT



"LETHE"

BY COUNT WALDEMAR VON REICHENBACH

and perfectly sure of his means. Frederick Carl Frieseke, an American who is living in Paris, belongs to the artists who only appeal to our eyes. He has studied the delicate tonalities of Whistler, and applies them in female nudes and graceful female *genre* subjects, which are some of them exquisitely charming.

Paul Cassirer, the staunch supporter of the French Impressionists, has covered the walls of his principal room with a vast collection of Pissaro. He has besides admitted a numerous collection of the works of the young Berlin painter, Linde-Walther, who seeks to translate reality, sometimes with surprising success, in the resolute Manet style. His *Kinderact*, a study of nude children, seen against a deep violet screen, is a delicate and truthful piece of flesh modelling. J. J.

fessor Rumpler and afterwards went to Munich, where he became a pupil of Professor Zügel. At the Imperial Academy he carried off all the scholarships attainable, and later was rewarded with a travelling scholarship, which enabled him to proceed to Brittany, where he hoped to find a wide field and was not disappointed. The old towns interested him very much, but still more the people. His *Fishsellers*, which was among the fruits of this tour, was afterwards exhibited



"REST"

BY FREDERICK CARL FRIESEKE

VIENNA.—W. V. Krausz is among the most promising of the young Viennese painters. He studied first under Pro-



"RUSSIAN 'WINDHUNDE'"

BY W. V. KRAUSZ

at a Hagenbund exhibition, at once showed that he was a true artist, and was acquired by the Government for the Modern Gallery.

Though he lays no claim to being an animal painter one essay in this direction is worthy of note, namely, that in which he depicts a couple of Russian "Windhunde." This, along with much excellent work in portraiture, promises well for Krausz's future. He is still a good way off thirty, but his talent has already met with recognition not only in his native town but in Dresden, Berlin, and other German cities where he has exhibited.

Carl Larsson, who has been having a collective exhibition of his works at Miethke's Gallery, is no stranger to the Viennese, with whom his truly personal talent has always met with appreciation. In most of his pictures Larsson adopts a technique which

seems to be peculiar to himself. The darker contours are filled in with coloured chalks and the rest is done in water-colour. There were very few oil-paintings at this exhibition, and in these the colour was laid on so lightly as to give the pictures more the appearance of water-colours. His landscapes are admirable in their treatment of light and shade. It is nature's joyous aspects which find expression in his pictures, in close association with those intimate revelations of a peaceful home-life in which he gives us glimpses of his

own domestic *entourage* at Sundborn, the little Swedish village where the artist passes most of his



"UNDER THE TABLE"

BY CARL LARSSON



"THE HOLIDAY LESSON"

BY CARL LARSSON



"THE INVALID"

BY CARL LARSSON



MOTOR BOAT RACE TROPHY

MODELLED BY G. GURSCHNER

life. Child-life in all its moods and vicissitudes finds in him a deep sympathiser, as we may gather from such pictures as *Under the Table*, *The Holiday Lesson* and many another besides.

Gustav Gurschner is already known to readers of *THE STUDIO*. His bronzes gained for him fame when modern art in Austria was in its infancy. He has practically deserted applied art for sculpture, for which he possesses special qualifications, and *The Madonna and Child*, here reproduced (executed by the artist in Carrara marble), is an excellent example of his ability in the new sphere he has chosen. The motor-boat trophy reproduced was destined for the Harmsworth competition. It is of bronze, and measures about 5½ ins. in height, or, including the socle, 3 ft. Herr Gurschner, before undertaking this task, carefully studied the technique of shipbuilding, and for this purpose consulted a ship's engineer. He is also doing excellent work in plaquettes, and has been recently engaged on one of King Edward, who graciously granted him sittings both in Marienbad and in London. This, together with one of the Emperor, is destined to adorn a column in Marienbad to commemorate the meeting of the two monarchs three years ago.

A. S. L.

PARIS.—An exhibition of engravings in colour is now held annually at the Georges Petit Galleries. The group of engravers who have specialised in this *genre*, and who only a few years ago counted for almost nought, have, thanks to the energy of their devoted president and master, J. F. Raffaëlli, grown into a power-

ful association, and no one in Paris can claim to be interested in contemporary art who fails to give serious attention to a manifestation of such importance as this. The last exhibition of the group witnessed the success of a young and hitherto little known engraver, named François



MADONNA AND CHILD

BY G. GURSCHNER



"VENISE." FROM AN ETCHING IN COLOURS BY FRANÇOIS E. SIMON.

(By permission of Mons. E. Sagot.)



Reviews and Notices

Simon. This artist, who was born in Austria, has already exhibited at the Salon of the Société Nationale some plates which excited considerable attention, and his gifts appear even more striking in a specialised display of this sort.

The particular characteristic of these etchings by M. Simon lies in the extreme restraint with which the artist colours his plates. Therein, unlike so many others, he gives us not merely an engraved reproduction of a water-colour; it is truly and especially an *eau forte* which has been completed by colour. The plate styled *Venise*, now reproduced, is a very good example of this individual treatment. The drawing is solid and precise, and the contours are well bitten in by the acid. It is Venice at twilight, Venice seen at that hour when the diverse "values" melt deliciously into one another, that M. Simon depicts. On the houses just a few touches of yellow and red and blue, all so delicate, so discreet, so charming that the scene irresistibly recalls certain sketches by Whistler.

H. F.

REVIEWS AND NOTICES.

Venice. By POMPEO MELMONTI. Translated by HORATIO F. BROWN. (London: John Murray.) Two vols., 21s. net.—These deeply interesting volumes, which are richly illustrated with reproductions of plans, early historical relics, illuminated MSS., details of costumes, and masterpieces of painting and sculpture, consist of a series of essays on various themes connected with Venice, rather than a consecutive history of the famous city. They have been admirably translated by a scholar whose erudition is equal to that of their author, and with their copious notes and useful appendices of quotations from original authorities, they will be found to be a mine of wealth by the student of the period of which they treat, viz., from the earliest beginnings of the Republic to its fall. Signor Molmenti prefaces his work, which represents many years of arduous research, with an examination of the sources from which the Venetian sprang, without, however, solving the mystery in which these sources are obscured, and devotes his first chapters to a description of the appearance of the City of the Lagoons in the ninth and succeeding centuries, and to an account of the foundation and growth of the three buildings—the Cathedral of St. Mark, the Ducal Palace, and the Arsenal—round about which circled for so many years the religious and political life of the people. He next examines the evolution of

the constitution of the Republic, the earliest form of which he considers was moulded by ancient Rome, and of the systems of civil and criminal jurisprudence, dwelling on the profound sentiment for fair dealing which characterised them both. Commerce, navigation, finance, and currency are in their turn discussed; but perhaps the most fascinating section of the whole work is that devoted to the great nobles, the citizens, the craft guilds, and the Jews, for in it prominence is necessarily given to the personal equation, which is, after all, the element that appeals most forcibly to the great majority of readers. The chapters on costume, manners, and customs, with those on the fine and industrial arts, though they traverse ground that has already been thoroughly explored, are also full of interest, especially the last, in which the pathetic note is struck of the inevitable decadence that was to succeed the apogee of splendour reached by Venice in the fifteenth century.

Les Cartes-à-Jouer du Quatorzième au Vingtième Siècle. Par HENRY RENÉ D'ALLEMAGNE (Paris: Hachette & Cie.). 50 fr.—These two large, handsome volumes, comprising together upwards of 2,000 pages of text with an immense number of illustrations, of which nearly a thousand are in colours, testify to the indefatigable industry of M. d'Allemagne in the preparation of this valuable contribution to the history of playing cards, in the study of which he has spent many years. The outcome of his researches is a work which will be read with the deepest interest by those to whom the subject appeals. Concerning the origin of playing cards, the author has no definite hypothesis to proclaim, but he does not agree with those who give them an Oriental derivation. He believes, that like many other games and amusements, this particular form of amusement evolved imperceptibly. As for the story of playing cards having been *invented* to beguile the time of Charles VI., that has been effectually exploded, for of their use in Europe before his time there is documentary evidence. To Germany is due the honour of having invented numbered cards; in 1329 the Bishop of Würzburg denounced them and forbade their use, but fifty years later, in 1377, Frater Johannes von Basel defended them in his *Tractatus*, which is now in the British Museum. The author carries his investigations from age to age, telling of the various developments, both as a source of amusement and from an artistic point of view. The bibliography, analytical tables, and indexes with which the work is provided, are a valuable

Reviews and Notices

addition to the narrative, and give further proof of the author's thoroughness.

Porcelain. A Sketch of its Nature and Manufacture. By WILLIAM BURTON, F.C.S. (Cassell & Co.) 7s. 6d. net.—There is a class of china collectors which is very large. It is doubtful whether its components would be admitted as collectors by the real collector, but they probably number amongst themselves many of our readers—certainly the class includes many artists. They buy to satisfy a whim for certain pieces of china as decoration, and are ruled by a fancy for certain shapes and certain kinds of colour. These collectors often have quite a large collection about which they know next to nothing, though a very delicate instinct has perhaps made it a good one. Such people turn to every fresh book on the subject for something which will throw light on their possessions. Unfortunately for them, few books on the subject are written in such a manner as to afford them any help. Mr. Burton's book, however, by its thorough exploration of every process of porcelain making in Asia and Europe, will help them to detect those qualities of glaze and body which have hitherto appealed to them only in a mutely pleasant way. For the real collector the work will prove invaluable, for there has been the sifting, weighing, selecting and arranging of the author's knowledge which was promised in the preface of this interesting and scholarly work. The book is well and attractively illustrated throughout.

Sketches from Normandy. By LOUIS BECKE. (London: T. Werner Laurie.) 6s.—Some of these delightfully humorous sketches have already appeared in the "Westminster" and "Pall Mall" Gazettes, but they have been deftly dovetailed into a consecutive narrative of a series of truly remarkable adventures in northern France. Fortunately Mr. Becke's love of fun is tempered by discretion; for though he does not object to holding himself up to ridicule for the sake of adding zest to a good story, there is nothing in his caricatures of his French friends likely to compromise the *entente cordiale* he took such strange means to promote.

A Cruise Across Europe. By DONALD MAXWELL. With illustrations by the author and COTTINGHAM TAYLOR. (London: John Lane.) 10s. 6d. net.—Although, with some few exceptions, such as the *Willemstad*, *Corner of Frankfort-on-Main*, and *Hungarian Village Festival*, the drawings in this chatty record of the adventurous voyage of the "Walrus" from the Rhine to the Black Sea are

somewhat tame and matter-of-fact, the book is a notable one, proving, for the first time, the possibility of sailing from the west to the east of Europe by a fresh water route. The two friends who figure as captain and mate in the interesting narrative may be said to have practically discovered the little-known and rarely used Ludwig's Canal that connects Bamberg and Kelheim, both in Bavaria, and, to quote the words of the author, "enables barges and small craft to climb to a height of over fifteen hundred feet from the sea and cross a mountain range by means of tortuous windings and bold leaps over the wild and yawning chasms uniting the basins of the Rhine and Danube and bringing Holland within rowing distance of the Black Sea." In making some of her bold leaps the plucky little "Walrus" was more than once in peril of her life, and no little credit is due to her captain and crew of one for bringing her safely through her many adventures. Even more to be congratulated are they on the ready wit with which they met every emergency on land as well as on water, whether as suspected spies or as guests in a Hungarian ball-room, where they had to depend on interpreters who, it is to be feared, wilfully gave an offensive turn to the most innocent remarks.

Thomas Stothard. By A. C. COXHEAD. (London: A. H. Bullen.) 16s. net.—In these days of the multiplication of art monographs it seems strange that there should not hitherto have appeared a really authoritative work on the gifted and prolific pioneer of modern book illustration, Thomas Stothard, who, though his uninterrupted struggle with adverse circumstances prevented him from taking as high a position as he might otherwise have done, yet belonged to the brilliant group of men who in the eighteenth century aided in the remarkable revival of pictorial art in England. The issue of the present volume will do much to remedy this injustice; but, unfortunately, the biography, founded mainly on that written by the widow of the artist's second son, is somewhat meagre, occupying but a few pages and touching but lightly on many important questions, such as the relations between Stothard and two men of characters and aims so diverse as Blake and Flaxman, with both of whom he collaborated at different times. This inadequacy is, however, in a very great measure atoned for by the completeness of the *catalogue raisonné* of Stothard's work forming the bulk of the volume, the preparation of which must have involved an immense amount of arduous toil. It is richly illustrated with examples of the

Reviews and Notices

artist's designs, including some of those for the "Vicar of Wakefield" and Rogers' Poems, considered his masterpieces.

We have received from Messrs. Scholtens & Zoon, of Groningen, a portfolio of ten photo-gravures after pictures by the veteran Dutch artist, Josef Israels. As the founder and leader of the Modern School of Painting in Holland, Israels enjoys well-merited fame, not only in his own country but in England, America and elsewhere, and his works are sought after by the more enlightened collectors of modern pictures. These photogravures after some characteristic examples of the master's art are particularly successful, not only because his pictures lend themselves especially well to this process of reproduction, but because in most of the plates that remarkable atmosphere of pathos which pervades so many of his works is faithfully rendered. This is more especially the case in *Aan het Spinnewiel* and the *Biddende Vrouw*, both interiors with a figure of an old woman. Two other subjects, *Moeder en Kind* and *Langs Velden en Wegen*, are characteristic of another side of Israel's art; while of the three scenes on the seashore *Onstuimig weer* is the most important, representing a mother and child anxiously watching two fishing boats tossing upon an angry sea. The dramatic element in this subject is well retained in this plate, which in quality is perhaps the best of the set. A study of an old man's head, and another of a fisherman, are also successfully reproduced. The price of the work is £2 10s.

Mr. Richard Wyman has recently issued a series of six pictures in colour, called *Young Holland*, reproduced from the pastel drawings by Miss May A. Post. The prints will be found suitable for the decoration of the nursery, and their moderate price—two shillings each—should commend them.

To Messrs. T. C. & E. C. Jack has been entrusted the publication in this country and the British colonies of a selection of the designs sent in by architects for the Palace of Peace at the Hague. Twenty-three of the leading architects of Europe and America were specially invited to take part in the competition which was set on foot in order to secure the best possible design, but in addition to the designs thus originating many others were submitted, and no fewer than 3,000 drawings from all parts of the world came before the jury for adjudication. Under the supervision of the Society of Architecture at Amsterdam the six designs to which prizes have been awarded along with forty

others are now being published in eight instalments at the price of four guineas for the entire work, which when completed will comprise seventy-six plates containing more than a hundred drawings reproduced in facsimile by a new process. In the first two parts are reproduced the prize designs of MM. Cordonnier and Marcel, of Paris; Herr Wendt, of Berlin; Prof. Otto Wagner, of Vienna; Messrs. Greenley & Olin, of New York; and Herr Schwechter, of Berlin.

Mr. Henry Frowde has recently issued a sixth and revised edition of the Rev. Percy Dearmer's *Parson's Handbook* (6s. net). Treating succinctly of practically the entire range of matters with which a clergyman is concerned in the discharge of his duties, this excellent manual deserves the place it has established for itself among works of reference. The author's remarks on the subject of monuments and memorials to the dead are especially worthy of consideration from the clergy at large.

We have received from Messrs. L. & C. Hardtmuth, the makers of the well-known Koh-i-Noor pencils, a copy of a new catalogue they are issuing to the trade, showing the extensive range of artists' stationery and sundries made and sold by the firm. The excellent quality of Messrs. Hardtmuth's goods has already been referred to in these pages.

Mr. John P. White, of Bond Street, London, has recently issued an important catalogue containing a large number of illustrations of garden furniture, which is in itself a most important contribution to this fascinating subject. Garden seats, sundials, trellis work, summer-houses, bridges, gates, are among the subjects treated upon, and the designs which are given are varied and excellent, being both practical and ornamental.

There are not a few people who have a decided objection to wall-papers, both for sanitary reasons and because the average wall-paper does not appeal to their taste. An excellent substitute for them is provided by Hall's Sanitary Washable Distemper. It is claimed for it that when first applied it is a thorough disinfectant and when dry is microbe-proof and dust-proof; and as it is now made in over seventy shades the range of effects to be obtained with it is very extensive. A still greater variety is obtained by using along with them the stencil friezes for which the plates are made by the makers of the distemper, Messrs. Sissons, Bros. & Co., of Hull, who will forward to anyone applying for it a copy of their instructive booklet "Modern Development in House Decoration."

The Lay Figure.

THE LAY FIGURE: ON A QUESTION OF STYLE.

"I AM getting quite annoyed at the way present-day buyers of works of art are abused," said the Art Collector. "There seems to me to be a fashion for attacking everyone who has the courage to back his opinions in art matters by generous expenditure of money; and I cannot see what sense or reason there is in such a fashion."

"Are you trying to draw me?" laughed the Art Critic. "If so, come on; I am ready to break a lance with you. But we must fight fair, so please explain who are the buyers of works of art whom you wish to champion."

"The only buyers who count at all," returned the Collector, "are those who have the taste to collect the finest things, the great works of art which rank as the masterpieces in the history of the world's achievement."

"By that high sounding phrase I suppose you mean to describe what are generally called old masters," said the Critic. "You think they are the finest things in the world? All right! I am quite prepared to attack you on that issue."

"Great heavens!" cried the Man with the Red Tie. "Are we going to waste our time in more excursions into the tombs of dead painters? Will you never let the old masters rest in their graves?"

"Gently!" replied the Critic. "Our friend says that the works of the old masters are the finest things which would engage the attention of the collector; I want to get at his reasons for holding such a belief."

"Reasons! You talk as if the old masters needed defence," exclaimed the Collector. "Are not their works superior in technical qualities, in colour, in drawing, in handling, to anything that has been done since; and even, if they had nothing else, are they not distinguished by an exquisite beauty of style which you would look for in vain in modern art?"

"We will leave their technical qualities out of the discussion this time," said the Critic, "though I am not prepared to admit that these are as unapproachable as you think. But in this matter of style, what is it that you understand by that term?"

"You want me to explain what is obvious," complained the Collector; "you can see for yourself what a charm of manner and beauty of pictorial character there is in the great paintings which have come down to us from past centuries, and how

they all have in common a degree of dignity and artistic refinement which is quite beyond the reach of present-day painters."

"Would you really contend that Velasquez, say, and Rembrandt, Rubens, and Titian, have a style in common?" inquired the Man with the Red Tie. "Because, if so, I think you ought to consult a specialist about your health — a lunacy expert preferably."

"When you have no case, abuse the enemy's counsel," quoted the Collector. "I do say that all the old masters have a general style to which they conform, though, of course, they vary in minor details of practice."

"And I say that this common style which you claim for them is merely an accidental result of age," cried the Critic. "Time has played havoc with all their works to approximately the same extent, and has brought them all into about the same condition of decay; but at the outset there was just as apparent a difference of style between the old masters as there is to-day between living painters."

"I tell you that I cannot see that there is any trace of style in anything which living painters produce," said the Collector.

"Of course you cannot, because you will not," replied the Critic. "You are so blinded by your prejudices that you will not exercise your reason. What is style? I say that it is simply the expression of the individuality of the painter acting under the influence of the times in which he lives and of the surroundings which limit his view of nature. That there were, in the past, periods when a particular style was markedly in vogue, I am quite prepared to admit; but this vogue was simply due to the readiness of the minor men to follow the lead of some great or fashionable master. Exactly the same thing is happening to-day, and will happen so long as art exists. The very fact that the greater living painters, whom you despise, will not adopt the conventions of your beloved old masters is the best proof that they understand correctly what style really means, and that they are wiser than you in their view of artistic responsibility. If there were anything in your argument the only permissible style is that of the Flint Age artists, who drew sketches on stones and pieces of bone, for that is the oldest style of all, and therefore everything since must be wrong. To say that there is no style in present-day art is ridiculous; there is as much as there ever was in old art, and it is quite as worthy of consideration and acceptance."

THE LAY FIGURE.





MEDAL OF FIRST CLASS
(PRIZE \$1,500)
CARNEGIE INSTITUTE, 1907

THE BATH
BY GASTON LA TOUCHE

Carnegie Institute, Pittsburgh



CARNEGIE INSTITUTE, PITTSBURGH

FRONT ELEVATION

AMERICAN SECTION

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THE CARNEGIE INSTITUTE OF PITTSBURGH BY ARTHUR HOEBER

It is characteristic of American push and energy that a city of the size of Pittsburgh should, in a few brief years, develop perhaps the most important building in the world erected for the special purpose, in one section at least, of holding art exhibitions, and contain the most complete and spacious galleries, perfectly lit, well arranged, and of immense area. Andrew Carnegie's magnificent endowment of something like six millions of dollars has, it is true, made all this possible; but in all fairness it should be stated that the expenditure of this dazzling sum has been not only wise and discriminating, but it has cost no end of thought, of planning and of study of the requisite requirements, and to John

W. Beatty, the director of the art department, is due great credit for his care and application. Yet all this good fortune that has befallen Pittsburgh is not without its drawbacks, for it has resulted in a display so large, so bewildering, and so puzzling, as to send the visitor away overwhelmed with the very overabundance of the offerings.

Those who have visited the Paris Salon will recall the feeling of despair that comes over one in arriving at the great halls where is spread out a vast conglomeration of modern canvases. It is well nigh impossible to go away with any definite idea of the show, while great fatigue is sure to result.



HONOURABLE MENTION, CARNEGIE INSTITUTE, 1907
THE OLD MILL

BY W. GRANVILLE-SMITH

Carnegie Institute, Pittsburgh

Such, indeed, are the conditions this year at Pittsburgh, with the exception that the poor things one sees at the Salon seem to have been left out and only good is offered. But it is possible to have too much, even of a good thing. There is such a condition as an embarrassment of riches. Thackeray used to tell in his "Vanity Fair," how even the King occasionally, glad to escape the formality and ceremony of state dinners, liked to sit down now and then to a leg of mutton and some cabbage! The longer the critic goes about visiting picture shows, the more he comes to the conclusion that a small number of canvases produce greater satisfaction; that they are more easily digested and give keener joy in the contemplation. One is almost inclined, such is human perversity, to resent what seems like the very arrogance of wealth that has made this enormous display possible. Furthermore, one is impressed with the fact that there is a limit to the human mind and eye which can take in only just so much and then become, by reason of overwork, incapable of pursuing their functions.

One may imagine the despair of the jury in seriously endeavouring, out of these five hundred canvases, to choose prize winners. Three medals, three honourable mentions, out of this vast exhibition! Of course, there were many who were ineligible by reason of previous awards, because of time limit and, the unbusinesslike methods of artists being remembered, because of improper filling out of blanks. Most of the contributors, with an eye to these distinctions, sent in enormous canvases. Never has an American exhibition seen so many big pictures, few of which would be possible to hang on the walls of the ordinary drawing-room. The awarding of prizes was no easy task. When did it ever meet with entire approbation? This, perhaps, is not the moment to enter into a discussion of the subject and so we may tell of the results of this body of prize givers, which, to be frank, consisted of a most distinguished lot of men and women, among the first in the painters' craft. To the Frenchman, Gaston La Touche, then, went first prize, for his *The Bath*, a monstrously clever performance, not over-impressive, somewhat shallow, but of a colour scheme that made an unmistakable hole in the wall and may not be escaped. Here is a woman putting on a garment. She is nude and stands beside a Sedan chair near which are a Satyr and a Cupid. What it all means perhaps M. La Touche knows—the present reviewer does not. The man is highly artistic, however, has attracted great attention in Paris at the various shows and occasionally rises to high flights of poetry

and colour. We do not think he has done so in this. The sobriety of Thomas Eakins, winner of the second prize, stands out in startling contrast. A critic says of him, "he is long on psychology, but short on colour," which is clever and expressive. It is a portrait of Professor Leslie Miller that secures this distinction and it is most characteristic of Eakins, who is a sturdy workman, in deadly



THE MAID OF
HONOUR

BY JEAN FRANCOIS
RAFFAELLI



MEDAL OF THE SECOND CLASS
(PRIZE, \$1,000)
CARNEGIE INSTITUTE, 1907

PORTRAIT OF
PROFESSOR LESLIE MILLER
BY THOMAS EAKINS

Carnegie Institute, Pittsburgh



WOMAN WITH
WHITE GLOVE

BY LUCIEN SIMON

earnest, and capably trained as a craftsman. The third prize is the most inexplicable of all and goes to a Polish lady, Olga de Boznauska, of Cracow. Her picture is of a seated lady in black with a big hat, her hands clasped. These hands are more or less painted in detail and are well lit, but the face, presumably in the same lighting and surely of greater import, is misty, vague and almost lost, the detail being as if seen through several veils of filmy stuff. It has a certain charm of not too clean colour, but it is in the nature of some experiment not yet completed. More comprehensible is the lovely portrait by Maurice Greiffenhagen, also of a lady in black, that gets one of the honourable mentions and which is delightfully frank and human in the painting, besides being well drawn and constructed and having something of the semblance of flesh and bones. To Walter Granville-Smith goes another honourable mention, for his *Old Mill*, a large picture that only narrowly escaped the prize at last

year's Academy show in New York, but was more successful the following summer in the display of the Worcester Art Museum, where it received official recognition at the hands of the jury. It is a poetic composition, of a most difficult theme, capably rendered in agreeable colour and is full of artistic significance. The third mention goes to Lawton S. Parker, of Chicago, for his *An English Girl*, likewise a portrait—for the portraits seem to have found favour this season—wherein there is a pretty young woman seated by a mirror in which her figure is reflected. This is broadly painted, with considerable certainty of brush work and is an excellent performance.

Thus, disposing of the prize winners, we may welcome the foreigners first of all, as strangers within our gates. There is a long list of them and many of them are most distinguished. *Place aux Français*, then, and to Paul Albert Besnard we take off our hat for his *Portrait of My Children*, not a new work, but one of great artistic merit. Here is an interior wherein are four children and three adults, painted in a masterly manner, with rare appreciation of values, charm of colour and naïveté of arrangement, by a man who knows his *metier* from the ground up. The canvas is not surpassed here. Lucien Simon, the prize winner of last season, has a portrait of a *Woman with White Glove*, that is admirable, and again we have a trained craftsman with something serious to say, saying it with rare ability. Just a portrait this, but in addition, a human document. Jean François Raffaelli, who must be classed with the Gauls, has a delicious figure of a beautiful young *Maid of Honour* seated in a church, waiting, which he has rendered with all his daintiness of touch, his vibrating colour scheme, indicating, as is his wont, clever character sketches in the background. Charles Cottet has a triptych of some fisher people, a *Farewell Feast*, with a part devoted to *Those Who Remain* and another to *Those Who Depart*. It is impressive, full of pathos and has the true ring. The man knows these toilers, knows his Breton peasant, his ways and life, and he puts it all on his canvas without any suspicion of the perfunctory, avoiding those pitfalls into which so many of his profession stumble when they have made their fame and there come the demands of the public, for Cottet is sincere and invariably artistic.

René Billotte, of the jury, has a large landscape, *Moonrise at the Quarries of Argenteuil*, disclosing great knowledge of construction and, over a somewhat prosaic theme, he casts a glamour of poetry, with the tender tones of evening and a rising moon,



HONOURABLE MENTION
CARNEGIE INSTITUTE, 1907

PORTRAIT OF MRS. MAURICE
GREIFFENHAGEN
BY MAURICE GREIFFENHAGEN

Carnegie Institute, Pittsburgh



PORTRAIT OF MY CHILDREN

BY PAUL ALBERT BESNARD

all painted with simplicity and directness. Some few of the Impressionists are represented, with canvases familiar to New Yorkers, among them being Renoir, Monet and Boudin, and there is Joseph Bail, with an enormous *Bakery at Pontivy, Brittany*, that is monstrously clever, but seems an echo of the dealer's gallery, a direct appeal to the new collector, who is liable to be carried away by dexterity and tricks of painting, and among these better efforts this work is by no means impressive. A name new to us is Jean Adolphe Chudant, who has two original landscapes, moonlight effects, decorative and pleasing, and André Dauchez is forceful with a realistic *The Highroad*, brutal in colour, perhaps, and not overtrue in values, but effective just the same.

There are interesting contributions from Germany, notably by Arthur Kampf, of Berlin, whose violinist at *Rest* is most entertaining. Here a man

is seated in a room, his instrument under his arm, his hands clasped between his legs and his head turned to the right with a quizzical expression. It is all brushed in with consummate knowledge, the colour, while somewhat dark, being amusing and the arrangement of light and shade well managed. Surely this work merited serious consideration for one of the prizes. A Franz von Stuck, *Saharel*, is commonplace, but Stuck is proverbially an uneven painter. Heinrich Zügel is more entertaining with his *Heath at Lueneburg*, wherein he has diffused his light in a remarkable manner, fairly

bathed his landscape with it, and all is rendered in his usual broad way. A powerful work is by Adolf Fischer-Gurig, whose *View of Town Hall in Emden* is an effective bit of work which merits serious consideration for its fine architectural rendering and its general effect, and another excellent canvas is by August Fink, again an architectural effort, *Evening at Gruensee, Bavaria*. Max Clarenbach has a large canvas with a church and snow, one of the noteworthy contributions to the show.

The Englishmen have contributed freely and make a brave showing, the Scotch and Irish being strongly in evidence. Here is John Lavery, another prize winner in previous years, with a fine pair of portraits, one of a lady on horseback; Stanhope Forbes, a Royal Academician enjoying popularity at home, whose work, however, is largely of the illustrative sort; Henry Tuke, Frank Brangwyn and Frank Bramley, all well represented, while



HONOURABLE MENTION
CARNEGIE INSTITUTE, 1907

AN ENGLISH GIRL
BY LAWTON S. PARKER

Carnegie Institute, Pittsburgh

Alexander Roche has a pleasing portrait of his young wife. George Henry has a charming, simple portrait of a lady seated, with a bit of china in her lap, hence the title, *China Kiln*. H. H. La Thangue has a large composition—it would have been just as effective a quarter of the size—*Harvesters at Supper*, wherein a lot of men and women are gathered about a fire, the light effect of which is strikingly brought out. Arnesby Brown's *September* is of colour charm and well composed. Moffatt P. Lindner, in two marines alongshore, is most agreeable in colour and happy in his theme. The work of George Pirie, the Scotchman, is of such modest proportions that it is likely to be overlooked, but it is worth consideration just the same, in its artistic quality and charm of colour. He has two

small panels of some oxen and hounds, sketchily rendered, but of serious result, and Arnold Priestman, in his *A Yorkshire Moor*, if a trifle tight in the handling, gives a fine sense of space, light and atmosphere, the country stretching away for miles and the canvas being seriously thought out, while the man's feeling for nature is unmistakeable. Somewhat chalky, but decorative in a colour way, is Charles Sims's *The Kiss*, which is well drawn, too, while Alfred East is disappointing in his large *Returning from Church* of some people in the rain. Julius Olsson again demonstrates his sterling ability to paint the sea, his large *Fury of the Gale* being beautiful in colour and of quite remarkable knowledge of wave forms.

John S. Sargent, with his great portrait of the

four doctors, Welch, Osler, Halstead and Kelly, a work painted for the Johns Hopkins University in Baltimore, leads the Americans. The canvas is familiar now, having been shown in Washington, and Cecilia Beaux has a group of ten portraits, including her *Ernesta*, the little child with the nurse. While it did not need this showing to establish Miss Beaux's high place among modern workers, it is nevertheless agreeable to see it and it emphasises her capacity, artistic excellence and splendid technical endowment, for one may not look at her display without being impressed at her skill, taste and excellent painting. When her theme is woman, we know of no one who quite approaches her in the realisation of the fine feminine qualities with which she renders her sitter, and her colour invariably is most appetising. It is an unqualified delight again to linger over John W. Alexander's portrait of Mrs. Wheaton, in which he has caught the pathos and refinement of gentle old age, the work being such an



REST

BY ARTHUR KAMPF

CVI



PORTRAIT OF MRS. E. B. WHEATON
BY JOHN W. ALEXANDER



SAHARET
BY FRANZ VON STUCK



THE EQUESTRIENNE
BY JOHN LAVERY



PORTRAIT OF
THE HON. MRS. FREDERICK GUEST
BY JOHN S. SARGENT



PORTRAIT OF
GROVER CLEVELAND
BY WILTON LOCKWOOD

Carnegie Institute, Pittsburgh

intimate glimpse of his subject, that one feels almost a delicacy about intruding in the room. The pose of the figure is natural and unaffected, the quiet colour scheme is entirely fitting and the artist seems to have been genuinely inspired with his theme, painting with enthusiasm, directness and power. Of Mr. Alexander's fine decorations, that greet the visitor as he enters the Carnegie Institute, we shall have occasion to speak in a later paper.

Of the other portrait painters, canvases by Frederick MacMonnies easily demand first attention, if for nothing else, as the work of a man who is considered one of the first of living sculptors. That a sculptor should be able to lay aside his modelling tools and make so remarkable a performance in painting is in itself a wonder, but these canvases challenge the most serious consideration, not on that score, but as really among the fine things here. The unusual brushwork, the fine sense of colour and the brilliancy of the achievement are all astonishing. Robert Henri



IN PROFILE

BY IRVING R. WILES

CXII

has a charming portrait of his wife and Wilton Lockwood has his remembered portraits of John La Farge and Grover Cleveland, while Irving Wiles has one of a lady in profile that is of rare refinement and technical excellence. Robert W. Vonnoh has painted his wife, the sculptor, Bessie Potter, as has William M. Chase, and J. Alden Weir has several portraits as well as work in other directions, while all of the foregoing have been seen before. One meets familiar canvases from Abbott H. Thayer, George De Forest Brush, Miss Cassatt, Hugh Breckenridge, Thomas W. Dewing and Whistler, along with Abbey, Benson, Henry S. Hubbell and Frank Duveneck, and Gari Melchers has here a group containing many of the pictures he had recently at the Philadelphia Academy of Fine Arts.

The landscape men are strongly in evidence, such painters as J. Francis Murphy, Henry W. Ranger, Robert Reid, William A. Coffin, Leonard Ochtman, E. W. Schofield and Dwight Tryon being adequately represented. Emil Carlsen has a large *The Sands at Ogonquit*, that is of rare delicacy of colour observation, being a simple theme of sky, sea and earth, but so seriously rendered as to call for much praise. The beauty of the opalescent tones, the subtlety of the modelling of cloud forms, the play of light on sand and sea, and the technical excellence of the canvas are all unusual and disclose a nice appreciation of the world out of doors, while the picture is delightfully decorative and full of air. Willard L. Metcalf has a dreamy moonlight, full of poetry, a poetry that seems to permeate the entire canvas and affects the spectator, and Childe Hassam attempts the same effect with much success in his *The Old House*. Note should be made of Everett L. Warner's agreeable *Brooklyn Bridge in a Snowstorm*, and of Charles H. Woodbury's fine *The Bark*, with its great expanse of open sea and fine sky. With mention of William A. Coffin's agreeable *The Oaks*, than which he has done nothing better, this review must close, though it is admittedly inadequate to describe all the offerings in this large exhibition, throughout which a feeling of sanity and seriousness seems to prevail, with evidence of a healthy desire on the part of the men to evolve from nature something of its beauty, poetry and sentiment. It remains open until June 13.

A. H.

Pittsburgh's first Carnegie Institute was completed and dedicated twelve years ago. The new Carnegie Institute is the final development of an offer made by the great ironmaster twenty-six years ago.



THE GREY GOWN
BY J. ALDEN WEIR

New York Society of Ceramic Arts

FIFTEENTH ANNUAL EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ARTS BY EVA LOVETT

THE Fifteenth Annual Exhibition of the New York Society of Ceramic Arts, lately held in New York, at the galleries of the National Arts Club, on Gramercy Square, was noticeable not alone for the higher class of exhibits over those of former years, but for the number of new exhibitors, either members of the society, or who had been invited to exhibit with them. There was work shown in original lines and of most interesting character, making the exhibition a valuable lesson for students of the ceramic art, and for laymen, alike. This is distinctly in the line of the aim of the Society of Ceramic Art, which aspires to raise the quality of its work, and to encourage attempts in novel lines, experiments in colour, texture and shaping.



VASE

BY MISS MAUD M. MASON



VASE

BY MISS MAUD M. MASON

That the society is having wide influence in developing high-class work in overglaze, there is evidence in the number, variety and beauty of pieces of this character. In a large case against the west wall were specimens from the studio of Miss Maud M. Mason, president of the society, who left for a sketching tour through Holland, the day after the exhibition was opened. Variety of design distinguishes her pieces. A tall, straight-sided vase had a landscape, the dark trees standing out against the soft, pale light behind them. A low basin with apple blossoms on a dark background, and a flush of colour on the inside, was artistic in shape and design. A biscuit jar in pale green and black, its pattern on geometrical lines; charming narcissus flowers standing up on a tall, pale green vase; a tansy pattern in orange tints, on another jar; brilliant birds on jars and plates, and jars decorated

New York Society of Ceramic Arts



TEA SET

BY MRS. A. B. LEONARD

with decided blues and greens in stiff patterns, showed immense variety.

Enamelling in colour and a skillful use of gold marked the exhibit of Mrs. Anna B. Leonard. A tea-set of white with a rose design in gold was finely finished, and so was a teapot done in bronze, green and gold, while fruit bowls and platters and plates in blue, green and many-coloured enamels showed elaborate and handsome designs, and an accurate judgement in colour. Mrs. Sara Wood Safford had a breakfast and a luncheon service, the one in white, with delicate lines of silver for decoration, and the other pale green and silver, of a similar style.

Miss Caroline Hofman uses strong colours, beautifully put together. A plate with a pattern of blue leaves, and red and gold carnations, was striking, and so was a bonbon box with an orange flower on its lid. Mrs. S. Evannah Price showed nice workmanship on a set of plates with a gold border; a dull Chinese blue tea-service with Persian border, a bowl with nasturtium design, and a tall vase with ships in grey and yellow. Miss Dorothea Warren uses gold and color in Persian and Italian patterns. A punch bowl was covered on the outside with a trailing vine in a delicate Persian pattern in pale tints. Peacocks were combined with flowers, in yellow, green and violet, on a platter. Abstract patterns were noticeable in Miss Elizabeth Mason's pieces. Blue was combined with white in geometric designs, black with green, yellow with gold, two shades of blue on a bowl, and green and red, on another bowl.

Miss Helen Walsh showed much work in similar

designs. She had a chop plate in white and gold, service plates with fine cream and other pale tints in the centre, and borders of gold and colour. A large plate had a white chrysanthemum on a light green background, a tea-jar of blue and grey had orange in the border, a tall vase of olive was edged with two shades of blue, and orange and green were combined in the border of a bowl. Miss Etna S. Christianson made a skillful arrangement of gray-blue and deep blue on a bowl, and had a cherry border of quaint design on a plate, while a set of cups and saucers were decorated with a pattern in blue, and a tall vase had a design of narcissus and leaves.

Miss Catherine Sinclair most effectively com-



• BISCUIT JAR

BY MISS MAUD M. MASON

New York Society of Ceramic Arts



CERAMICS

BY MISS ELIZABETH MASON

bined orange lustre and gold. Her designs were usually of nature forms. A high vase had tall lilies, and a soup bowl and teacup and saucer had a conventionalised pattern resembling leaves. This was in white and gold. A bowl in blue and gold was of good design, and so was a plate decorated with a geometrical pattern in blue and brown. A prettily tinted tea service in pale fawn with gold-leaf pattern came from Miss Margaret Armstrong, and gold colouring was shown by Miss Minna Mienke, on a chop plate with gold and salmon border, and some blue cups. Miss Mary M. Hicks had grey ramikins trimmed with blue flowers, and a pitcher with a border of lemons among leaves. A tall vase by Miss Hicks had long grasses coming from the base, on a background of red. Mrs. E. M. Rollins had some odd colour designs in dark greens and blues on a tea-set and chop dish. Mrs. C. W. Rosegrant showed good colour combinations in red berries and green leaves on light brown, and on bowls, one with abstract design in several colours and one of black on cream.

Mrs. J. Hibler made use of high lustre gold and yellow brown lustre with fine effect on a salad or fruit bowl, which had a pattern of oranges and green leaves around it, and a tea-jar with a border of quaint little houses and trees, whose cover is plain gold. Mrs. S. N. Waterfield gets her effects in pale colors, violet, light blue and grey, with morning-glories, trees and leaf designs. Mrs. S. V. Culp, whose place was burned at the time of the San

Francisco earthquake, sent from her reestablished kiln at Berkeley a tall vase in varied greens. Miss Frances H. Marquand, of New York, had a salad bowl with mayonnaise bowl and plate, the set with a deep grey border showing off an overborder of nasturtiums and leaves.

Large plates by Miss Henrietta Barclay Paist had broad colouring and cleverly drawn designs of goldfish, dolphins and flying geese, and delicate touches of black with grey tints were on a coffee-pot by Mrs. E. B. Proctor.

Examples of enamelling work on copper were displayed in a separate case, where Otto Uhlman, of Taunton, Mass., had some delicate and beautiful painting, showing fine lustre, of a head of Beethoven and a picture of "The Princess and the Frog," of Grimm's fairy tale. Some exquisitely tinted miniatures were shown in the same case, and two necklaces of silver, set with paintings of flowers on metal, and a larger painting of a parrot with gorgeous plumage set in a frame. Artists represented here are Miss Helen Keeling Mills, Miss Catherine Folsom Jamison and John C. Gillet.

A number of potters, of whom several belong to the Society of Ceramic Arts, also exhibited. Some pieces from Charles Volkmar displayed his recent work in the new French "Flamme" style, now in great vogue in Paris. Two bottle vases, done by the reduced copper process, had a natural glaze in light green, but by the introduction of certain gases in the kiln, the surface had become mottled or



CERAMICS

BY MRS. S. EVANNAH PRICE



CERAMICS

BY MISS CATHARINE SINCLAIR

New York Society of Ceramic Arts



CERAMICS

BY MRS. A. B. LEONARD

clouded with red, purple and blue, intermingled. One vase shaded from sepia into red and purple, another red shaded into peachblow at the top. From the kilns of Mr. Volkmar were also mantel tiles with goldenrod as a motif against rich dark green. Misses Elizabeth Hardenberg and Edith Penman, who won honourable mention at the recent Boston Exhibition, had a variety of vases and bowls in hand-wrought pottery. One had blue flowers against dark green, another of green glaze, a boat motif, and still another a leaf pattern. These were shown in Boston. They had several tall vases with the lustrous metallic glaze, a loving-cup and covered jar, with deeply incised pattern. The Clifton Art Potteries sent a variety of vases of crystal patina finish, where the "drip" of a paler colour falls over the darker, or that of a darker over the lighter colour, producing singular but delightful effects on vase and jar. The colour combinations were of a wide range, such as pale red over brown, blue over green, or green over blue, or cream and other very pale tints over blue, red or green.

Frederick E. Walrath, a pupil of the State School at Alfred, N. Y., displayed his versatility by work in many directions, and had not yet, apparently, adopted any one special style for his own. He had vases which showed the "drip" in several combinations; again, he had vases which displayed the crystalline finish, so famous in the porcelains of Mrs. Adelaide Alsop-Robineau. He had experimented in the French "Flamme," and showed results both interesting and artistic. He also showed pieces with the crackle finish like Dedham ware.

Some quaint little vases of hand-wrought pottery with a high metallic and burnished copper finish were by Miss F. Macdaniel, of Garden City, N. Y. An odd shape with three openings at the top suggested Indian ware, and had for decorations tiny punctures over the ware. These pieces, although very dark, fairly glowed with iridescent colour, the metallic lustre was so high. A variety of Russel Crook's animals, of the queerest shapes, like dream animals, and his peculiar salt glaze finish, appeared on tall and short jars and vases. Bears, elks, lions, lynx and herons were on the dull blue grounds.

A few odd but extremely artistic pieces came from Miss Harriet F. Clarke. This wrought pottery had a dark finish, and for decorations there were groups or borders of figures around the tops of the jars and bowls which suggested friezes of old Greek temples, and were of men and women dancing, playing musical instruments, gathering grapes, and the like. A dull matte finish was on these pieces, and the figures were well wrought and finely cut. The ware is new and most distinctive.

Specimens from the Markham kilns at Ann Arbor, Mich., were of bowls and vases covered with curious forest and autumn leaf effects. The colours were soft, yet brilliant, and artistically mingled. There were copper bronzes, greens, browns and olive greens, combined with reds, yellows and orange. The suggestions of patterns through the colour are most tantalising, and one might trace the veins of leaves and forest vistas. Mrs. Anne Gregory Van Briggles had a few pieces of her well-known ware in tall vases, the fine shapes and good



CERAMICS

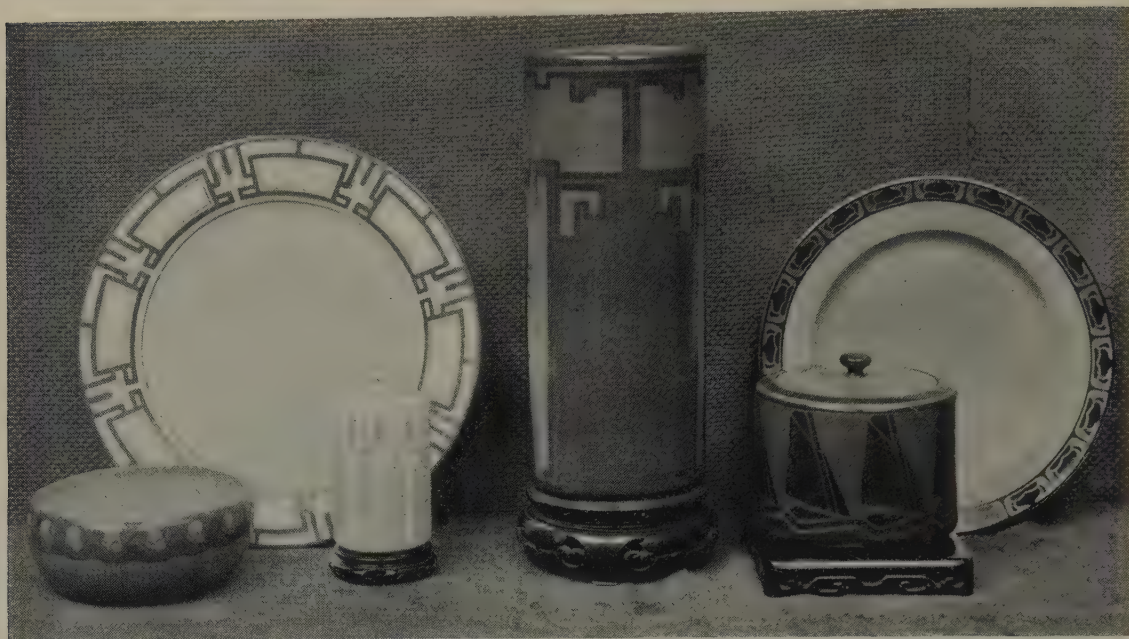
BY THE MISSES PENMAN AND HARDENBERGH



INDIVIDUAL LUNCHEON SERVICE
IN CELADON GREEN AND SILVER

BY MRS. SARA WOOD SAFFORD

New York Society of Ceramic Arts



CERAMICS

BY MISS HELEN WALSH

colouring always attracting notice. Among the wares of other notable studios were some pieces from Newcombe College, the deeply indented patterns appearing on pitchers, candlesticks, rose-jars and vases, and bearing the names of Joseph Meyer, Sarah Irvine and Henrietta Bailey.

A collection of Grueby ware in faience runs the gamut of dull blues, greens and shaded browns. One big blue jar had an indeterminate pattern of a flower under the glaze. The Dedham potteries displayed their unmistakable blue and white ware with crackle finish, the motifs of the decorations being butterflies, rabbits, dolphins, turtles, lobsters and dogs.

There were a covered dish, mugs and many plates of different sizes, all with conventionalised designs in blue on white, of an individual tint and satisfactory shapes. The Handicraft Guild of Minneapolis had a collection of vases and jars with the dull matte glaze in browns, greens and blues.

A number of artistic garden tubs were from the studio of Mrs. C. Poillon. Miss Mary Chase Perry, of Detroit, Mich., displayed a large variety of tiles, the colours being clear, soft and mellow, the patterns in great variety and of different sizes. Ivory and brown, brown and green, robin's egg blue, were some of the combinations, while birds, leaf

and forest forms and geometric patterns were used.

After the style of the Della Robbia were some large pieces of artistic clays from the Atlantic Terra Cotta Company, such as have lately been used in outdoor decoration of buildings, and are in the façade of Dr. Parkhurst's church, in Madison Square. The colouring was bright and pure in these pieces, which seem well adapted to such service.

A fine collection of old Persian, Italian and Turkish plates and jars were loaned by the Kelekian Art Company, and added to the attractiveness of the exhibition. Some of the specimens, with intricate patterns and marvellously soft and fine colouring, were several hundred years old, and came from Damascus, Rhodia and Bokhara.

The lately elected officers of the New York Society of Ceramic Arts are: President, Miss Maud M. Mason; first vice-president, Mrs. A. B. Leonard; second vice-president, Charles Volkmar; third vice-president, Mrs. Sara W. Safford; recording secretary, Miss Elizabeth Hardenberg; corresponding secretary, Miss Helen Walsh, and treasurer, Mrs. A. F. Sherman. Chairmen of standing committees: Of arts, Miss Edith Penman; of eligibility, Miss C. Hofman; of finance, Miss Elizabeth Mason, and of printing, Miss Etna Christianson.

Current Art Events

CURRENT ART EVENTS

THE CORCORAN GALLERY OF ART makes announcement that the trustees have determined to hold a second exhibition of contemporary American oil paintings in December, 1908, or early in the year 1909.

THE PENNSYLVANIA ACADEMY OF DESIGN reports the remarkable record of 3,994 visitors for its recent water colour exhibition. Twenty-six sales were also made. It is interesting to note that Gari Melchers was the purchaser of Frederic Nunn's *Independence Hall*.

AN INTERESTING use of an ox-yoke is shown in the photograph here reproduced of a well designed by J. Ward Stimson, at Redding, Conn. A broad

base and steps surround the projecting rim of the well proper, the incline being mounted with sod. The projecting wall of the well is built up somewhat on the lines of a Pueblo vase with shoulder lines and a spout, narrowing slightly to the top. The mortar was stained a blue green, which has blended pleasantly in tone with the moss. Two young forked saplings were peeled and their bases set firmly into the stonework. The four ends of the forks were then forced into the holes of the ox-yoke, which ordinarily hold the two collars. The ox-ring was thus suspended in place to support the pulley. The entire device is firm and durable and pleasantly appropriate to its farmhouse surroundings.

THE KENNEDY FREE LIBRARY at Spartanburg, S. C., has been holding an exhibition of paintings and applied arts, which has been visited by people from various parts of the State, and some from North Carolina and Georgia. Art magazines were placed on the tables of the town library and special lectures were given by professors of the two local colleges. A limited number of free tickets were distributed among the pupils of the public schools, to stimulate their interest, and every effort has been made to promote the success and the value of the exhibition, which it is hoped may be repeated next year.

THE ART INSTITUTE OF CHICAGO is holding its nineteenth annual exhibition of water colours, pastels and miniatures by American artists. There are over 420 entries, the exhibition remaining open until June 16.

THE BROOKLYN MUSEUM OF ARTS AND SCIENCES has placed on exhibition the collection of Chinese porcelains loaned by Col. Henry T. Chapman.

DANIEL CHESTER FRENCH is completing a seated heroic statue of the late Senator Hoar for the Court House in Worcester, Mass.

THE AMERICAN WATER COLOUR SOCIETY has been holding its annual exhibition at the Fifty-seventh Street Galleries, New York.



Photograph by Elizabeth G. Curtis

WELL WITH
OX-YOKE

DESIGNED AND EXECUTED BY
J. WARD STIMSON

Orlando Rouland

THE PORTRAIT ART OF ORLANDO ROULAND BY CARLETON NOYES

IN APRIL of this year, at the Clausen Galleries on Fifth Avenue, were shown a highly significant and diversified group of portraits. They were the work of a young New York painter, Orlando Rouland. For several years past, Rouland has been represented in the exhibitions in New York, Philadelphia, Pittsburgh, St. Louis, and recently in Washington, by one or more canvases; and these portraits have won general recognition as the work of a serious and accomplished painter, who also has something to say. But the individual canvases, though revealing a new and distinctive personality in portrait painting, could not separately afford an idea of his versatility as a painter and of the unusual range of his power of interpretation. The "one-man exhibit," like that at the Clausen Galleries, bringing together a number of different examples and presenting thus his work as a whole, furnishes a basis of comparison, discloses the variety of his subjects and of his method of handling, and offers material for a discussion of the total scope of his art.

The measure of a painter's art is fixed by two considerations. The first standard by which his work is to be tried is his ability to paint. Finally his art is measured by what he has to say.

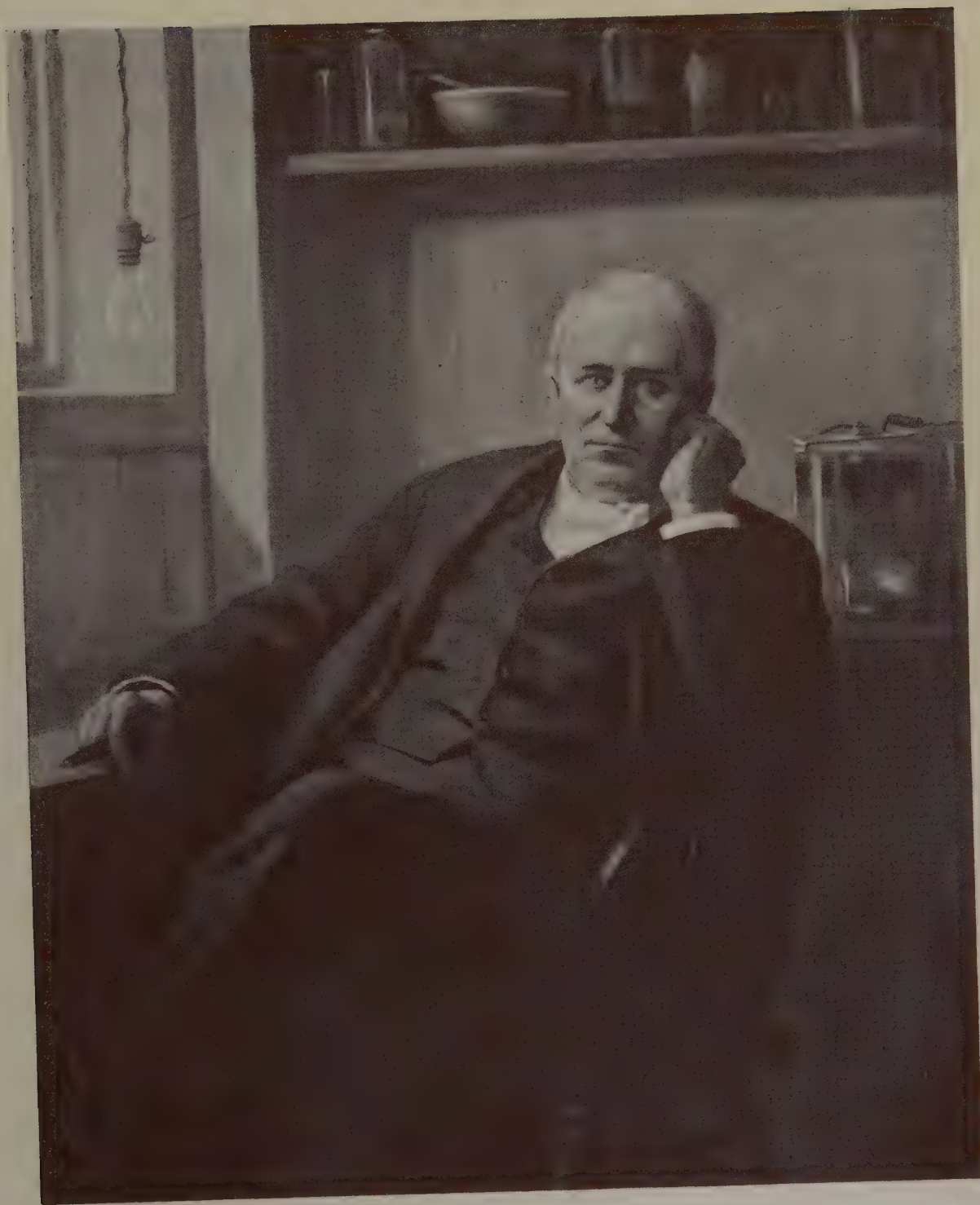
The two considerations are not entirely distinct and separate, though they are sometimes made so; the first is subordinate to the second, as means is to an end. A painter, who judges a picture, throws the emphasis upon the qualities of its technical execution.

An outsider, who "knows nothing about art," searches the work for its possible meaning to him. The appreciator, understanding something of the painter's language and demanding also the satisfaction of his own need of vital experience, recognises that the effectiveness of a message is limited by the artist's power to utter it. But he recognises further that the rhetoric of painting is not the final thing; as tried by his own ulti-



PORTRAIT OF PERCY MACKAYE
OWNED BY PERCY MACKAYE

BY ORLANDO
ROULAND



PORTRAIT OF THOMAS A. EDISON
BY ORLANDO ROULAND



Orlando Rouland

mate needs, the purpose and end of art is expression.

A portrait at its best is the expression of personality. But the art of portraiture, like all other art, is conditioned by certain limitations. There is, first of all, the artist's responsibility to his sitter; his work is bound by obligations to the objective fact. The portrait must be a likeness: otherwise, it may be a figure study or an arrangement; it is not truly a portrait. Then a portrait, as with all painting, must be a pleasureable thing to look at; it must fill a certain space agreeably; and by the

balance of its composition, by the rhythm of its lines, by the woven pattern of accordant or contrasting masses, by the pitch and harmony of its colour, it must caress the eye and satisfy the mind. These are the means by which the artist is enabled to convey his message; and any judgement of his work will necessarily reckon with these elements, questioning the degree in which he has met the requirements of his craft.

Different portrait painters, according to their several interests and capabilities, fulfil one or another of these conditions. And their work

achieves a certain currency as art. One man, faithful to the external fact, presents a literal likeness—the sitter as he sees himself in the glass; and he is content with the record. Another elaborates the accessories into a splendidly decorative piece; thus in the usual fashionable portrait, the accent is thrown upon material—the superficial distinction of men, the physical beauty of women, the sumptuousness of costume. But the big men in art have always recognised *something behind*. Within the inert material object before them lurks a living spirit which leaps out to meet them and quickens them to the act of expression. In portraiture, it is not the sitter as a mere face and figure that makes the final significance of the work; the external aspect of the man is but a symbol and manifestation of the "aspiring original within."

In our approach to a portrait, therefore, we seek in this record of external aspect an expression of personality. We reckon with the painter's technique—his ability to draw, his feeling for colour, his sense of decorative relations—not as the evidence



JULIA MARLOWE AS "OPHELIA"
(SKETCH)

BY ORLANDO
ROULAND

Orlando Rouland



PORTRAIT OF MRS. ROULAND

BY ORLANDO ROULAND

of his skill as a painter but as the instrument of expression which he employs for the greater purposes of his art. His skill as such we may leave with him. Our concern as appreciators is to note the degree in which he has turned his skill to the uses of efficient utterance. A portrait is the exposition of a personality interpreted by a personality. The sitter counts for much; his individual character is the basis of the work. But the portrait is the expression also of what the painter thinks and feels about him; and in the act of recording his impres-

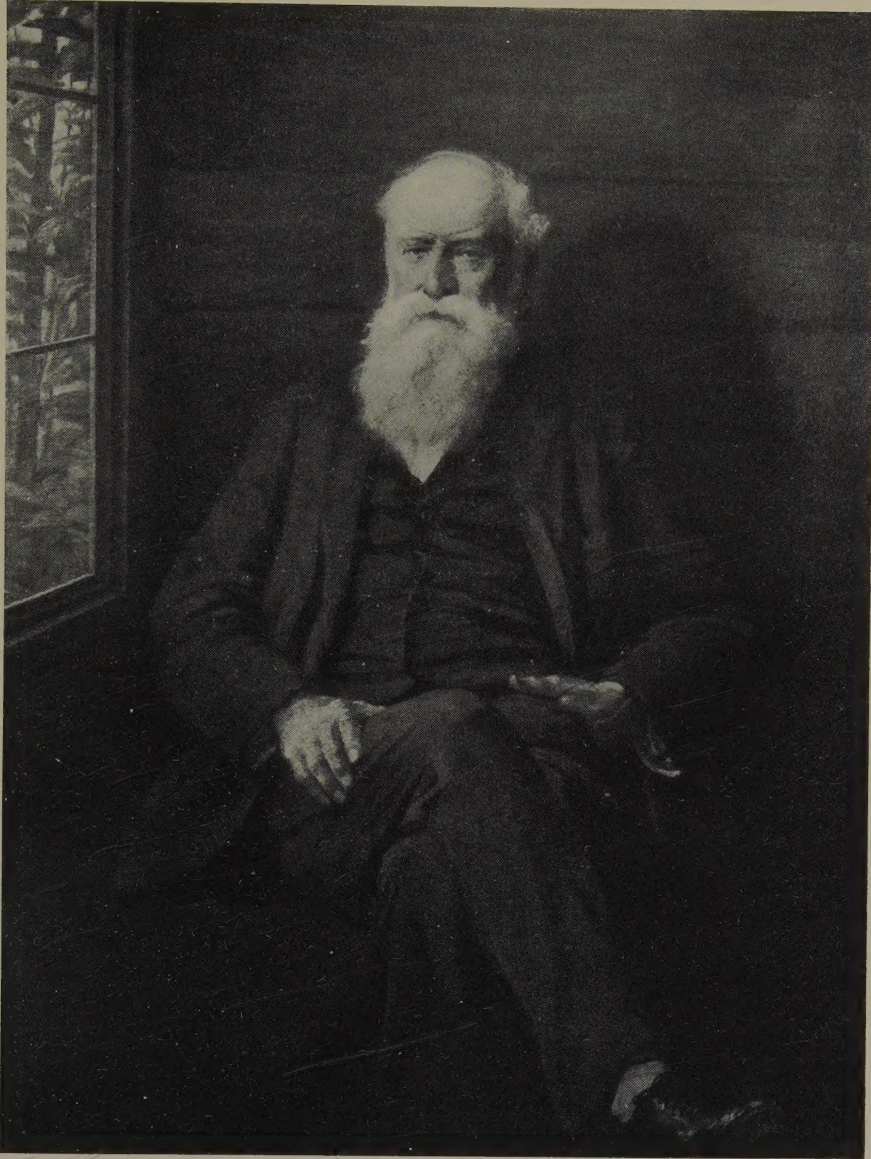
sion, he reveals himself. What traits he will see in his sitter, whether the better or the worse, whether the strength or the weakness, are determined by his own attitude of mind and the temper of his sensibilities. In our contact with a portrait, we touch two individualities, the sitter and the painter. The fullest significance of the picture is to be won through an understanding of what the painter is in himself as disclosed in his total work.

In the collected portrait work of Orlando Rouland, we find, throughout, the revelation of a fine and sympathetic personality. Each portrait is definitely characteristic of the individual sitter; and the series as a whole manifests an extraordinary variety. Yet all in common are invested with a quiet distinction which we feel to be the expression of the painter's own attitude toward his subject, the radiation of his own personality. There is here no attempt to *épater le public*, either by over-emphasis of treatment or by bravura of handling. All is simple, modest, self-contained, but none the less positive and expressive of profound conviction. In spite of the wide diversity

of characters represented, we feel that they are all one company, brought into a harmony of spirit by the artist's own pervasive sympathy of interpretation.

As regards the qualities of execution in these pictures, we recognise immediately that here is a technique adequate for expression. Though still a young man, Rouland is master of his means. Four years in Weimar with Fritzhof Schmidt and Max Thedy, several years in Paris with Jean Paul Laurens and Benjamin Constant, followed by travel

Orlando Rouland



PORTRAIT OF JOHN BURROUGHS

BY ORLANDO ROULAND

and independent study in the galleries of Europe, furnished him his technical equipment. His drawing, passing beyond the merely accurate, is singularly true; penetrating the "inner relations" of the object and faithful to this higher truth, it becomes a powerful instrument of expression. Rouland always gets a "likeness," but his work is more than an exact map of external aspect; he succeeds in reaching to the essential character of the man, and this he draws out and registers in terms at once convincing and beautiful. For though the emphasis falls upon the expression of character, the decora-

tive value of the portrait is not ignored. His composition is exceptionally felicitous; his figures, in their placing on the canvas, have a way of coming right; there they are, naturally and quite without effort or studied arrangement. His work shows an honest love of good colour, and he uses it fearlessly; his blues are frankly blue, his greens are green. His palette is not subtilised into various "greys with predominant tendencies," but it is none the less refined. His harmonies are full-sounding, but always nobly restrained and with never a false note. In the whole decorative aspect of his work, his feel-

Orlando Rouland

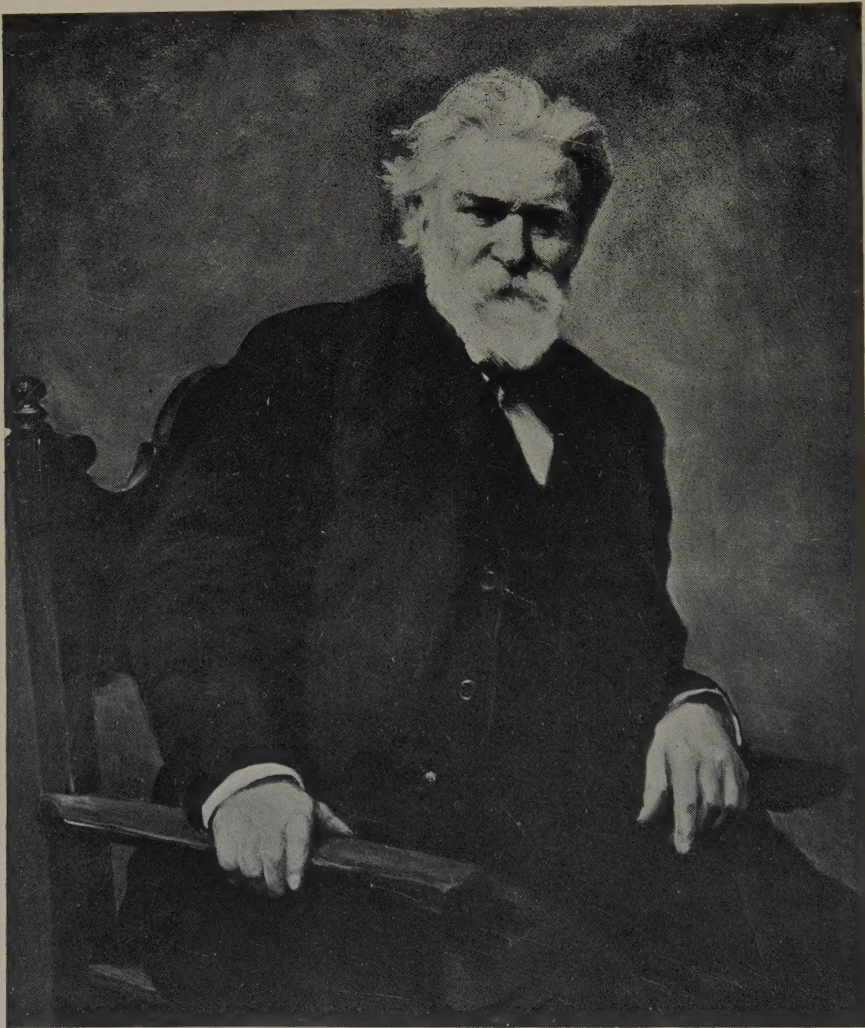
ing for the essentially pictorial quality of the picture is delicately right. His method of painting is frank, direct, without mystification; the means are all there in sight upon the canvas, but they do not assert themselves. Rouland is a clever painter, but the importance of what he has to say allows us to forget his cleverness. He does not attempt to dazzle by sheer manipulation; he does not luxuriate in paint. There is nothing of virtuosity in this work—the display of skill for its own sake. His skill is subordinated to the higher purposes of expression.

In his interpretation of widely different characters—to pass now from his technique to his art—we find disclosed a notably winning personality. Rouland is not a searching and relentless critic of human nature, laying bare the inmost secrets of his

sitter's mind and heart, and passing judgement on them. He does not impose his own subjective vision upon the world, translating all his men and women into his own invariable and unmistakeable idiom. In the mass, his work shows a surprising versatility and breadth of range. His approach to his subject is one of sympathy. He seeks to understand his sitter—his character, what he stands for, and his way of looking at life. With the result, that he succeeds in drawing out the special personality of each man and woman distinctively. His interpretation is penetrating and faithful to the fact; but what he records is always the personality of the better moment. He works kindly, lovingly. His portraits of women are gracious and feminine. With his men, he is able to establish a relation of appreciative intimacy. In each one of a series of im-

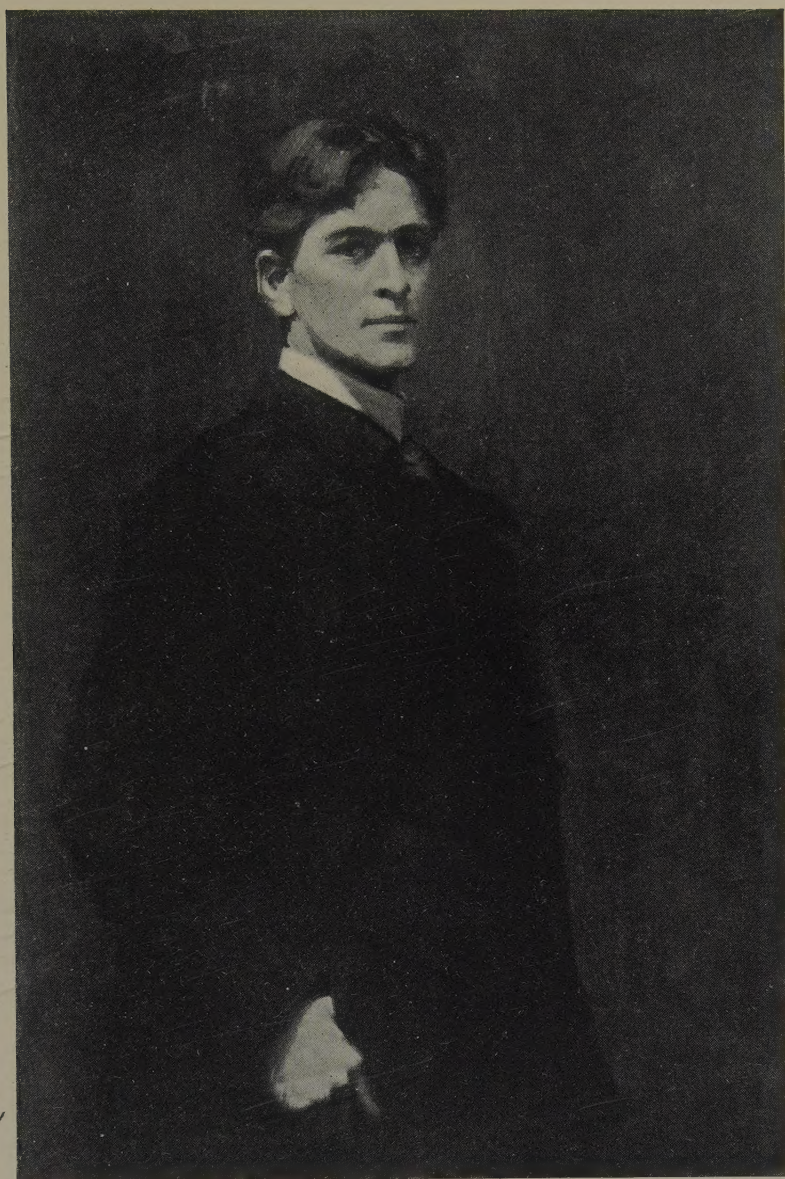
pressive canvases, Roosevelt, Edison, Captain Kafer, Burroughs, Percy Mackaye, Markham, the painter shows us what a man thinks of his friend. A certain gentleness of touch, a deeper tenderness, which suggests itself in his work, is not to be mistaken for a lack of virility. Under the swift, sure strokes of this brush, each man who sits to him yields up, if not his strongest, yet his best. Rouland is a brilliant painter, if you are looking for brilliancy. But the distinction of this artist, the power by which he transmutes paint into vital personality, is not cleverness but sympathy and understanding.

The portraits here reproduced,



PORTRAIT OF EDWIN MARKHAM

BY ORLANDO ROULAND



PORTRAIT OF A YOUNG MAN
BY ORLANDO ROULAND

Orlando Rouland

though necessarily limited in number, are fairly representative of the character and the range of Rouland's work. In translating colour into black and white, certain subtler qualities are lost. But enough is given to show the tact of his drawing, his satisfying composition, and, above all, his interpretative power.

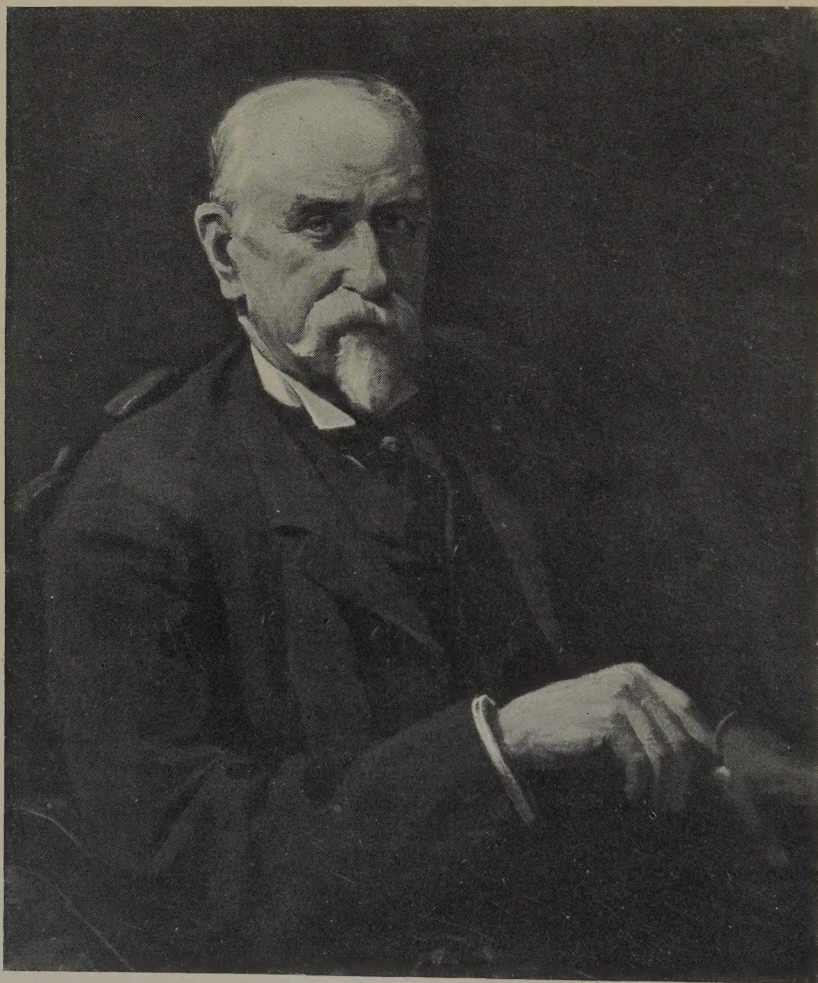
The single canvases hardly call for comment in detail; they may be left to tell their own story of triumphant expression. Each one is a true portrait, a beautiful and appealing record of the essential character of the sitter, interpreted by a fine personality. Each one, as we look at it, brings us into sympathetic knowledge of both the sitter and the artist. Expressed on the canvas is the meeting of two personalities out of which rises this work of creation. By his recognition of certain qualities of

his sitter, made possible by this contact, the artist has put something into life that was there before but potentially; and by his concrete expression of this, he brings it creatively within the range of experience of all whom his work reaches.

Two pictures, however, the *Portrait of a Young Man* and the *Portrait of Mrs. Rouland*, are worthy of special mention; for these are perhaps the highest achievement Rouland has thus far compassed. The first is quiet, simple, self-contained, and yet suggestive of immense power in reserve. The colour is pitched in a low key. The vital energy which resides in this subdued harmony gathers itself to centre in the beautifully modelled head, the firm but kindly mouth, and the deep, far-seeing eyes. The technique, though it is masterly, here effaces itself; and we touch a man. This canvas has the

qualities of the big things of all time. The other portrait is fit companion to it. The material of the picture—form, colour, texture—becomes spiritualised. The quiet harmony of green and brown is transmuted into feeling; the shifting play of subtle animation across the countenance utters the unutterable. In finite terms the artist has rendered the infinite.

Much may yet be expected of this painter—a deeper insight, a still more inclusive sympathy. There is work for him yet to do, greater portraits to be painted. But the more one comes to know these two portraits, the more one feels that this artist has set himself a high standard. Whatever triumphs the future may have in store for him, Rouland will find it difficult to surpass these two canvases.



PORTRAIT OF CAPTAIN JOHN C. KAER
OWNED BY THE ENGINEERS' CLUB
NEW YORK CITY

BY ORLANDO
ROULAND